

THE MUSICAL COURIER

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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PAULINE L'ALLEMAND.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,
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Florence Clinton-Sutro,
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S. E. Jacobson,
C. Mortimer Wink,
J. O. Von Prochaska,
Edvard Grieg,
Adolf Henselt,
Eugene D. Albert,
Lili Lehmann,
William Candidus,
Franz Kaeisel,
Leandro Campanari,
Franz Rummel,
Blanche Stone Barton,
Amy Sherwin,
Thomas Ryan,
Achille Kraus,
King Ludwig I I,
C. Jon Brambach,
Henry Schradieck,
John F. Luther,
John F. Rhodes,
Wilhelm Gericks,
Frank Taft,
C. M. Von Weber,
Edward Fisher,
Kate Rolia,
Charles Rehm,
Harold Randolph,
Minnie V. Vanderveer,
Adele Aus der Ohe,
Karl Klindworth,
Edwin Klabre,
Heide D. Campbell,
Alfred Barili,
Wm. R. Chapman,
Otto Roth,
Anna Carpenter,
W. L. Blumenschein,
Leonard Labatt,
Albert Venino,
Josef Rheinberger,
Max Bendis,
Helene von Doenhoff,
Adolf Jensen,
Margaret Reid.

AD REM, MR. SCHWAB.

IT appears, from the large number of papers scanned by us within the past few weeks, that Mr. Schwab, to whom we apologized for an attack made upon him in this paper, does not seem satisfied, but aims at a more extended and diffused discussion of the matter involved than we expected of anyone who has undergone mental agony such as he claimed to have suffered. Well, newspapers are published for many reasons and purposes, among which discussion is not the most unwelcome, and if Mr. Schwab is satisfied to engage in colloquies that have as their bases a retrospect, we can accommodate him during an unlimited period of time.

Mr. Schwab is entertaining and has achieved no mean fame as a manager of musical and dramatic enterprises, and thus far he has certainly given this paper an extraordinary opportunity at advertising, which, with his consent, will be continued.

We have never published a libel on Mr. Schwab and we never shall, not only on him but on anyone. The truth and always the truth is our aim, and whenever we make an error in the manner of stating a proposition we shall be only too glad to make the amende as we did in his case.

But libel; never!

The cases in which Mr. Schwab was involved with THE MUSICAL COURIER belong to the past. The one was a criminal case in which the editors of this paper were accused in a preliminary examination of criminal libel, the People of the State of New York, like in all criminal cases, representing the alleged victim of the crime of libel, Mr. Schwab.

This case never even went as far as the Grand Jury. It stopped for a very simple reason. There was no libel involved in our original statement. So it was held by his Honor, Judge Gorman:

THERE BEING NO SUFFICIENT CAUSE TO BELIEVE THE WITHIN NAMED DEFENDANTS [MARC A. BLUMENBERG AND OTTO FLOERSHEIM] GUILTY OF THE OFFENSE WITHIN MENTIONED, I ORDER HIM [THEM] TO BE DISCHARGED. JOHN J. GORMAN.

DATED MAY 31, 1889. POLICE JUSTICE.

Mr. Schwab also sued us for \$20,000 in a civil case, and the orders of arrest were issued but never served. Why not served? Because Mr. Schwab's attorney, one of the most acute legal minds in this city, saw that there was not the slightest show for a verdict.

We hold in our possession now the canceled orders of arrest and thus ends the retrospect. Now, let us take a peep at the present status, and do so *ad rem*.

When we published our apology for the attack we made on Mr. Schwab we stated that misrepresentations and distortions of facts were imparted to us "by rival critics and enemies of Mr. Schwab." We were particularly careful to say rival critics and not rival musical critics, for we never considered Mr. Schwab a musical critic. Mr. Schwab is a manager of musical artists and consequently, being in correspondence with many such artists in Europe and here, he is *au fait* with the personal gossip constantly running along the border line of musical exegesis, but as a critic *per se*, as an exponent of musical aesthetics or the technical application of the science of music, or as a judge of music as an art form or as an art, we have never for a moment considered Mr. Schwab in the category with such men as Mr. Krehbiel, Mr. Henderson, Mr. Jackson, Mr. Steinberg, Mr. Melzer, Mr. Domett, Mr. Dean, Mr. Hubert, Mr. Stevenson and Mr. Von Sachs and the staff of musical critics in this community, and because of and for that reason we could not have considered these gentlemen as rival critics of Mr. Schwab; nor did we and, as a matter of truth, they never misrepresented Mr. Schwab.

The rival critics of Mr. Schwab are the gentlemen who write musical opinions for such papers as "Town Topics," for which Mr. Schwab has been writing a long time and in the columns of which he has been abusing the editors of this paper for years past. None of the gentlemen mentioned above could, even by implication, be considered rival critics of Mr. Schwab, except by Mr. Schwab himself or by his journalistic friends in the present emergency. THE MUSICAL COURIER is, after all, the judge of last resort in this matter, and it represents that element in the musical destinies of the nation that recognizes musicians and critics only when they are such, and not because they happen to dabble in musical criticism or musical journalism.

If Mr. Schwab and his friends do not appreciate the subtleties of language it is due to a defect in their gray matter, for which we are not responsible, and if Mr. Schwab and his friends desire to keep this matter before the public they will find in us very apt coadjutors

who have a good deal of material at hand to keep the movement a-going during the hot weather.

All the testimony taken before Judge Gorman has not yet appeared in print. If necessary, THE MUSICAL COURIER will publish it and the public can then judge why Mr. Schwab withdrew his \$20,000 libel suit against us as well as why Judge Gorman discharged us as "Not Guilty."

BY the way, Mr. Krehbiel's name was taken from our list of contributors at his own request on February 6, two weeks before the attack against Mr. Schwab on which he based his libel suits, and it was withdrawn for personal causes, one reason being that Mr. Krehbiel would have been appointed Secretary of the Legation at Berlin in case of Murat Halstead's appointment as Minister Plenipotentiary to Germany, and Mr. Krehbiel would have been obliged in consequence to withdraw from musical matters here for the time being.

As to Mr. Steinberg, whom we are accused of singling out to bear the onus of this case, we never had Mr. Steinberg in mind, as he was disqualified, for the simple reason that he has for a long time been a quiet sufferer from the malicious articles published against him by Mr. Schwab in "Town Topics," and very naturally could not be considered, and, notwithstanding justifiable temptation, throughout this entire affair Mr. Steinberg's course has been most dignified. His position has been that of a non-participant and he has deemed it best to ignore Mr. Schwab and everything that Mr. Schwab writes in "Town Topics," a course for which we commend him.

THE amount of misrepresentation made by Mr. Schwab's friends in this post-judicial controversy is in conformity with their envious attitude toward this paper. They have been telling their readers for nearly four months now that the editors of this paper were imprisoned in the Tombs and subjected to various indignities, such as violent arrest, &c. They forget that the intelligent people of this country know that we are not living in a period of *lettres de cachet*, and that no such summary proceedings are taken except in cases where persons are detected in the commission of crime. The time has come when we feel like giving the true history of this so-called violent arrest. In the first place our Mr. Blumenberg was not in the city when action in the criminal case was begun. He was in Detroit on that day, and only heard of Mr. Floersheim's arrest when he reached Chicago, a day or two later. Mr. Floersheim was arrested just like Mr. Edmund Yates, Mr. Labouchere, Mr. Henry George, William Lloyd Garrison, William O'Brien and other editors, and as much consideration was shown toward him by the officers of the law as was shown to the gentlemanly editors above mentioned.

Mr. Floersheim was never taken to the Tombs Prison, but to a station house, whence he sent messengers to several friends, and as soon as the first one appeared and gave bail Mr. Floersheim departed.

Mr. Blumenberg was never even arrested. When he returned to the city he appeared in the Tombs Court, and just as the above editors did, he did—he gave bail. But neither Mr. Blumenberg nor Mr. Floersheim ever had a glance even of the Tombs Prison, although imprisonment on a charge of criminal libel is no disgrace; in fact, a host of journalists look upon it as a very natural effect of a useful journalistic career. But, we are sorry to say, in our case there were no such proceedings. We never saw the inside of a prison. We never got nearer to it than Mr. Schwab, who was in the Tombs Court rooms generally when we were there. And so ends that myth.

The next misrepresentation that Mr. Schwab's friends are endeavoring to perpetrate is their effort to make it appear that we do not consider Judge Gorman a legal authority. Did not Judge Gorman show the best legal acumen in signing our discharge? Do we disagree with his action? Are we not the very persons who find in his action the best evidence of sound legal judgment? Throughout the whole proceedings His Honor displayed remarkable tact, and with an unusual spirit of fairness he protected us against attempts at bulldozing, with which certain gentlemen at the bar have made a great reputation in sporting and criminal circles.

MR. SCHWAB'S friends claim that we retracted for libel. The apology we published does not make the slightest allusion to libel, and for the best of reasons. Persons who are known to conduct an establishment in which important interests are centred, such as this paper represents, are not in the habit of placing these interests in the hands of their rivals or their enemies, and to have admitted libel would have been equiv-

alent to such a step. It was never even suspected that anything of the kind was expected from us, for Mr. Schwab's attorney is a man who is not in the habit of dealing with fools. His time is too valuable and he is too intelligent a man. For that reason we were not supposed to publish a retraction of a libel, and for that reason we simply apologized as gentlemen should for a mistake. There are some editors of newspapers who are infallible; we are not.

A GREAT LIST.

BEFORE us is the tenth annual circular of Hermann Wolff, the European concert manager. What an array of artists have placed in Mr. Wolff's hands the management of their engagements! The list embraces so many celebrities that we have been tempted to reproduce it:

PIANISTS.

Miss Gisella Gulyas.	Miss Clotilde Kleeberg.
Miss Emma Koch.	Miss Clara Krause.
Miss Isabella Lourié.	Mrs. F. Scherres-Friedenthal.
Mrs. Varette Stepanoff.	Mrs. Margarethe Stern.
Mr. Eugene D'Albert.	Prof. Heinrich Barth.
Mr. Theodore Bohlmann.	Dr. Hans von Bülow.
Mr. F. B. Busoni.	Mr. Johannes Dobber.
Mr. Felix Dreychock.	Mr. Albert Eibenschütz.
Prof. Joseph Géhrl.	Dr. Ernst Jedliczka.
Mr. Frederic Lamond.	Prof. Franz Mannstaedt.
Mr. Fritz Masbach.	Mr. José Vianna da Motta.
Mr. Wladimir von Pachmann.	Mr. Max Pauer.
Mr. Francis Planté.	Mr. Willy Rehberg.
Mr. Anton Rubinstein.	Mr. Camille Saint-Saëns.
Mr. Max Van de Sandt.	Mr. Fritz Schousbe.
Prof. Xaver Scharwenka.	Mr. Alexander von Siloti.
Mr. Max Schwartz.	Mr. Bernhard Stavenhagen.
Mr. Alfred Sormann.	Mr. Josef Weiss.
Mr. Stefan Thoman.	

VIOLINISTS.

Miss Geraldine Morgan.	Mr. Hugo Heerman.
Mrs. Wilma Norman-Neruda.	Mr. Jenő Hubay.
Mrs. Marie Soldat.	Prof. Joseph Joachim.
Miss Gabriele Wietrowetz.	Mr. Johann Kruse.
Prof. Heinrich de Ahna.	Mr. M. Marsik.
Prof. Leopold Auer.	Mr. Felix Meyer.
Prof. Stanislas Barcewicz.	Mr. Tivadar Nachez.
Prof. Adolf Brodsky.	Mr. Franz Ondricek.
Mr. Ludwig Bleuer.	Mr. Hermann von Roner.
Mr. Raffael Diaz-Albertini.	Mr. Richard Sabla.
Mr. Charles Gregorowitsch.	Mr. Emile Sauret.
Mr. Carl Halir.	Mr. César Thomson.

VIOLONCELLISTS.

Mr. Hugo Becker.	Mr. Alwin Schroeder.
Mr. Heinrich Grünfeld.	Miss Lucy Campbell.
Prof. Robert Hausmann.	Miss Adeline Hanff-Metzdorff.
Mr. Julius Klengel.	

HARPISTS.

Mr. Ferdinand Hummel.	Mr. Hugo Posse.
Mr. Wilhelm Posse.	Miss Felicie Jungé.

FLUTIST.

Mr. Joachim Andersen.

VOCALISTS.

Mrs. Albani.	Mrs. Marcella Sembrich.
Mrs. Rosa Papier.	Mr. Erneste van Dyck.
Mr. E. Lassalle.	Mr. Theodore Reichmann.

In addition to this list Mr. Wolff also has the management of a large number of concert, oratorio and opera singers—a list too long to enumerate. Also:

Sarasate tournée.
Joachim String Quartet.
Society of Chamber Music of Wind Instruments (all professors at the Paris Conservatory of Music).
Berlin Philharmonic Orchestra and Society, under Bülow.
Eduard Strauss' Orchestra.
Dmitri Slaviansky d'Agréueff's Russian Vocalists.
The Stern Singing Society.
Berlin Philharmonic Chorus.
Subscription concerts at Copenhagen under John Svendsen.
Subscription concerts at London under Georg Henschel.
Imperial Russian Musical Society, at Moscow.
Chatelet concerts at Paris, under Ed. Colonne.
Hamburg Philharmonic concerts, under Bülow.
Dresden Philharmonic concerts.

WHICH PIANO HE RECOMMENDS.

A COMMUNICATION to this paper from Kansas City reads as follows:

Will you kindly give a reader and admirer of your MUSICAL COURIER and an amateur musician interested in musical events, space in your valuable paper to explain the following:

When the pianist Sherwood performed here recently, the lithos distributed all over town displayed the word "Chickering," while Mr. S. played on the Henry F. Miller, and on the programs distributed the Sohmer piano was advertised.

The object of my letter is to the effect that I should like to be informed which is really the piano Mr. Sherwood indorses and recommends.

The circumstances surrounding the case have proven very misleading, consequently my question as above. Yours respectfully,

JOHN P. BALES.

We are not able to tell our correspondent which the piano is Mr. Sherwood now indorses, for let him

understand that Mr. Sherwood's indorsement of pianos varies with circumstances over which he has no control, although they are not entirely the result of the operation of forces set in motion without Mr. Sherwood's knowledge, consent or even active co-operation.

Within the past six to eight years Mr. Sherwood has had his name identified with a number of piano firms, the first being that of Henry F. Miller, of Boston, whose pianos he played before it became compatible with his ideas and the action of circumstances alluded to above to leave Boston and settle in New York. Here in New York Mr. Sherwood for the past few years has been on the most intimate terms with the business manager of Chickering Hall, who considered the "capture" of Mr. Sherwood a tremendous stroke and who gloated over the prize.

In consequence of this Mr. Sherwood played the Chickering piano. But the manager of Chickering Hall is a gentleman whose constancy is as fickle as that of a July butterfly in the horticultural fair, and as the lineal descendant of the succulent caterpillar flits from flower to bud and bud to sprig, the manager of Chickering Hall distributes his favors from Sherwoods to Jaspersteins, and from Jaspersteins and other famous artists to less euphoniously christened virtuosi, and it is thus in manhood's as in childhood's gentle dreams, that a pianist who has once discovered the entomological inclinations of the manager of Chickering Hall finds it to his necessary advantage (leaving aside all pecuniary and other sordid motives) to throw, if not to hurl, his influence in the direction of another piano.

In course of such a flop, known in the language of the athletic youth of America as a record breaking somersault, Mr. Sherwood found himself seated at the seven and one-third octave keyboard of a Mason & Hamlin grand piano, and with a return movement showing unusual practice he has since been able to get directly in front of a Miller grand without tarnishing or hurting himself.

We make it out just so. The advertisement of the Sohmer piano on the program was a shrewd move on part of the Sohmer agent in Kansas City, but it certainly had no little to do with the confusion produced by Mr. Sherwood's playing. Indeed, it is surprising that anyone could gain so clear a view of the situation as is shown in our inquirer's communication, and, no doubt, there were persons present who went home that night with the firm conviction that Miller was playing on a Sherwood piano.

THE ART DIVINE AND DIVINES.

THE following dispatch from Springfield, Ohio, has a curious flavor and appears to musical people as if it came from regions where art had not yet begun to penetrate:

The United Presbyterian General Assembly in session here has again taken action on the subject of the use of the organ and other musical instruments in church worship. The complaint on that subject is said to come from representatives of about six thousand out of the 125,000 members of the church. The minority represent that they cannot in good conscience permit the use of the organ in church worship.

The judiciary committee, to whom the complaint was referred, brought in a report which was adopted. It is in effect that it is inexpedient to change the rule adopted by the General Assembly two years ago, which is that the use or exclusion of organs shall not be a bar to membership, but that each congregation shall determine its own course in this regard. No disruption is apprehended from this action.

In course of the discussion Rev. James Collins, of Philadelphia, the editor of the "Christian Instructor," spoke against the use of musical instruments, and said that "God had never commanded that organs, &c., should be used in churches." Dr. Carson, another anti-musical divine, residing in Xenia, Ohio, took his stand against instrumental music. In reference to a memorial that was presented he said:

Congregations are to contribute to all funds of the church. We cannot contribute conscientiously to the funds for building missionary stations and for church extensions when we consider that those houses and stations will use instrumental music. We are not rebellious, not disloyal. It is a question of the rights of Christ's church.

Another preacher said, tersely, that they "do not want to praise God with machinery."

We are not concerned with a dispute between sections of a sectional church on a question of church discipline, or whether that or any specific denomination should or should not make use of musical instruments or musical voices in church service. We are not concerned in deliberations on that particular question; but on the general view taken by the opponents of musical instruments in church service, we do propose to say a few words. One and all of these unmusical gentlemen are self evidently in total darkness on the question of musical aesthetics and their influence upon the intellect and the emotions of cultured people. The negative proposition that because "God had never commanded that organs, &c., should be used in churches," therefore

none should be used, is about as powerful as the argument that "God had never commanded the publication of a Presbyterian newspaper," and therefore Rev. Mr. Collins should go out of the business known as journalism, and is about on a par with the other proposition that embodies the direct statement that "praising God" with the assistance of what can be produced with a musical instrument signifies the "use of machinery."

This is the view taken by people who are as dead to a four part chant as a parrot is to a symphony, and who, on the strength of an ignorance fortified by prejudices against the most divine of all arts—prejudices next to which the indifference toward music on the part of a Patagonian assumes the shape of encouragement—call forth their interpretation of the book considered by them as the holiest document ever placed in the hands of man as an evidence against the culture of a constituent element in the organization of the human being. For the song of triumph or the dirge of desolation are among the noblest forms of expression of the human soul, and belong to the same category as the hymn of praise.

As culture progressed, the rudimentary means of expression, the simple, untutored song, became elevated into an art known as the divine, the God-like art of music; and these men, by corollary, wish us to believe that because "God had never commanded that we should study the art of music," that because he had failed to place such a special injunction upon the successors of Tubal Cain, therefore it must be considered a sin when an effort is made to improve on the rude and crude instrument invented by the Stradivarius of the Bible or when invented, notwithstanding that God had failed to command us to invent them, just as he failed to command us to invent the printing press upon which Brother Collins' paper is printed, that in consequence thereof no such instrument should be made or used, or especially used to accompany the human voice in its flight to the Creator on Sundays in a Presbyterian church.

But people will sing and people will play and whole congregations will combine and sing and play, and their children will imitate them, and with the advantages of time and experience they will sing better and play better than their predecessors, and the next thing our friends in the Presbyterian church who are opposed to instrumental music will learn is, that if these young people are not to have music in church, they will, during the hours when they rest from labor, have it outside of the church.

With the divine art at their command some of them may think that the church is superfluous, especially when it fulminates against the art.

—The festival of the Burlington (Vt.) Philharmonic Society, at the Howard Opera House in Burlington on Wednesday, Thursday and Friday, May 29, 30 and 31, was a great success. Among the prominent singers who participated were: Mrs. E. Humphrey Allen, soprano; Miss Gertrude Edmands, contralto; Mr. Geo. J. Parker, tenor, and Mr. Ivan Morawski, basso, all of Boston.

—Ill-fated Johnstown was quite a place for music for its size. Welsh choir meetings band concerts and other musical events have been frequent there. Mr. Eugene C. Heffley, principal of the musical department of Morell Institute at Johnstown, was in the city for the May Festival and reported a really remarkable amount of private musical activity up there. In the single season since the department was started by Mr. Heffley (who, by the way, was a pupil of Xaver Scharwenka, of Berlin) he has built up a class of fifty-five pupils under his own tuition, with twenty more under an assistant. Lectures on musical history, &c., and recitals by himself, his pupils and eminent artists from elsewhere have been among the elements of Mr. Heffley's work, which, it is to be hoped, may yet continue in spite of the awful catastrophe that has overtaken the busy little place.—Pittsburgh "Dispatch."

—A distinguished company was present at Mrs. Ole Bull's home in Cambridge, Mass., Saturday evening, June 1, to bid good-bye to Mr. William Gericke. There was given to him an album containing the autographs of many distinguished persons. Mr. J. S. Dwight headed the first leaf with the inscription, "To the Maker of the Boston Symphony Orchestra." Mrs. Bull's page was of great interest, having an autograph of Mozart. Among the autographs of the Tavern Club was that of Col. H. L. Higginson. T. B. Aldrich wrote his "Nocturne" on the page which bore his name. On that of Miss Longfellow was an exquisite water color painting. Dr. Holmes inscribed the last verse of his "Chambered Nautilus." Among other autographs were those of Mary Anderson, Lawrence Barrett, Edwin Booth, ex-President and Mrs. Cleveland, James Russell Lowell, Mr. Howells, G. W. Cable, Hopkinson Smith, President Eliot, Charles Eliot Norton, Col. T. W. Higginson, R. H. Dana, J. K. Paine, S. Lothrop Thorndike, S. B. Whitney, Miss Sara Orne Jewett, Mrs. James T. Fields and Dr. Bartol. The album is bound in vellum and gold, designed by Mrs. Henry M. Whitman.



THE RACONTEUR.

DESPITE the calamitous week, the warm weather, and the fact that our professionals are thronging to the other side, the week, musically, has been a lively one—but not in New York.

Things have been rather dull here. There is just a little lull, languidly stirred by conservatories' commencements and benefit concerts; but real, vigorous summer music begins soon, the merry operetta is heard through the land, Seidl is polishing up his baton, Thomas is packing up for Chicago, and the M. T. N. A. folks are looking forward to Philadelphia heat and harmony.

The "Raconteur" has been around this week and has heard lots of news, foreign as well as domestic. He has, like your true theosophist, projected his astral body into many lands and has garnered quite a stock of novelties.

The London "Musical World" suggests that a very good question for discussion at the coming New York State Music Teachers' Association Meeting (how is that for a mouthful in hot weather?) would be "The value of silence on the merits of Wagner's music." Not bad, particularly if those people could be gagged who write as if they knew all about it, but get mixed up if you ask them to whistle you the motive of the "Walküre."

This reminds me that the London "Magazine of Music" very cruelly alludes to America, apropos of Reichmann, the Austrian baritone's visit to us, "as that haven of refuge for *passed* European vocalists, the United States."

Mark the work *passé*!

That recalls to me that I somewhere read that that stout but estimable vocalist, Mrs. Fanny Moran-Olden had been singing "Carmen" in Germany. Oh, *Du lieber Himmel*, the "Habanera" and "Seguidilla" and Moran-Olden. It is positively stunning.

The American "Bazoo" published in its last adipose issue the programs of the M. T. N. A. which appeared in THE MUSICAL COURIER May 1. Nothing like enterprise, Jack!

I see that Helene Hastreiter's princely suitor has, on closer investigation, performed very successfully the "vanishing gentleman" act. He has refused to materialize, and the gentle Helene laughs all reports about him to scorn, but people who have good memories remember her boasts of last month and vague promises of dwelling in marble halls undisturbed by the importunities of managers. Alas, that it is not so!

Hastreiter climbed into prominence in the artistic world through one opera, "Orphée," but she was manifestly overrated, and feeling she was not appreciated in her native country she spread her wings, took flight and has successfully managed to work the cable for all it is worth (and it is worth a good deal sometimes to ambitious young artists). The reported marriage and a breakfast with the Queen of Italy are her latest exploits.

It is said to be Angelo Neumann's intention to give Wagner concerts at Paris while the exhibition is open, with the Imperial Russian Court Orchestra, a body of 109 of the best musicians in Europe, to be conducted by Dr. Muck, of Prague, and if the scheme materializes the orchestra will be heard also in Berlin.

Good! That is carrying the war into the enemy's country.

The Prince of Monaco has from June 1 joined the Copyright Convention, so far as composers' rights in operas performed at Monte Carlo are concerned.

Sir Charles Hallé, we understand, proposes to start a series of four symphony concerts next autumn in London.

A Pittsburgh paper recently published the following: Mr. William H. Sherwood was to have given a recital in Johnstown next Friday evening. Can the pleasures and pastimes of life ever again find place in that awful valley of death?

This is the first time I ever heard Mr. Sherwood called either a "pleasure or a pastime."

I am glad to know that Mr. W. H. Foster has re-engaged Chevalier Scovel as his leading tenor for the coming season of the Boston Ideal Opera Company. The re-engagement of Pauline L'Allemand, of Mr. Frank Baxter, of Mr. Mertens and of Mr. Bainbridge is also announced.

The success of Wagner's early work, "Die Feen," has led the authorities of the Court Theatre of Munich to contemplate the production of that other juvenile opera of the composer's, the "Liebesverbot," which it is, at present, seriously proposed to perform in the summer of 1890. A vocal score of the work is being prepared by Josef Stick, of Munich. But it is said by persons who are in a condition to know that the work is even less suited for performance than the "Feen."

The Brooklyn Banjo Club, composed of about thirty musical ladies and gentlemen, plays well-known overtures (even the "Tannhäuser") and lots of good music. Miss Georgina H. Boyden is the accompanist, and Mrs. Taylor is the president of the club, which has been organized about two years, and other members are Mr. and Mrs. Wallace Andrews, Dr. W. T. Gibb, Miss Gillette, Mrs. Sophia Smith, Mr. and Mrs. William H. Caldwell, Mrs. John Holly, Miss Holly, Col. E. C. Dennison, Miss E. McCreery and Misses May and Edith Smith.

Wouldn't it be more profitable if these music loving people learned the various instruments of the orchestra, and then they could make good music indeed.

Jessie Bartlett Davis and Carlotta Maconda are singing in "Dorothy," in San Francisco, with great success.

I was quite interested in reading the circular of the impresario Heinrich Langewitz, who is at present managing for the celebrated fat pianist (not, however, celebrated on account of his adipose tissue), Alfred Reisenauer, who is at present making a tournée in Asiatic Russia. The manager's address is at Krasnojarsk, East Siberia. Now is your chance, Messrs. Ruben, Wolfsohn, Slayton, Kauffmann, Schwab. Bring over a mid-Asiatic wonder. That will paralyze even the playing of that aged and almost forgotten phenomenon, the Gospador Bundelcund.

Blind Tom was not swallowed up by the flood in Pennsylvania. He will make a greater hit than ever now with his famous "Storm Fantasy."

The "Smugglers of Senovton" is the title of a new opera that made a great hit in Omaha last week. It is the composition of a very talented young lady, Miss Bella Robinson. Go it, girls!

Mrs. Thurber was the subject of a very clever sketch in last Sunday's "World."

Oh, gentle Jack "Bazoo," who is the "Mr. Prime," of the "Independent?" Do you refer to the late Dr. Prime? Dr. Prime was never to my knowledge a musical critic.

The gentleman who so very ably fulfills the functions of music critic on the "Independent" is Mr. Edward Irenæus Stevenson, a talented and rising young novelist.

What do you mean, anyhow, Jacky, lad?

An Indianapolis paper says:

Max Bendix, the violin soloist, says that "there are more pretty girls in Indianapolis than in any other city." He is an authority and has been all over the world.

Come, Max, don't go back on New York!



You know.

An English newspaper has the advertisement of a young Polish woman who asks assistance in buying a piano, as her parents are too poor to buy one for her. The young woman's name is Judwiga Janina Bogus Tawska Plotokow Trybunaaski Ulica Moskiewska dom Dolinskiogo.

This is the way a Hoosier reporter gives vent to his feelings about pretty Margaret Reid, who sang at the Indianapolis festival. "Miss Reid was more at her ease than on the first night. She opened her mouth and sang like a bird. Then the audience opened its mouth and yelled with delight. Miss Reid has the town and can give her orders." He must have been hard hit, this same young man.

Friend Jackson emphatically denies that Alvary has as yet signed any contract with Charles Locke to sing, in Eng-

lish, "Siegfried" and "Walther" next season. John P. ought to know if anyone does.

This is the way the "Figaro" describes the marriage of Hope Glenn to Richard Heard:

The wedding ceremony between Miss Hope Glenn and Mr. Richard Heard would have been improved by better "stage management." Some of the guests were refused admission to the body of the church at all, and were courteously invited to stand up somewhere at the back of the gallery; others stormed the reserved seats and leaped over the ropes which had, grotesquely enough, been placed to keep out a congregation which did not fill one-third of the building. The musical part of the service was well rendered, but congregational singing was sorely missed in the hymns. The two anthems went better so far as the defects of the organ would allow. Sir Arthur Sullivan's "Wedding Anthem" was sung by Mrs. Nordica, Miss Hilda Wilson and Messrs. Robertson and Plunkett Greene, and it went better than Händel's duet, "Oh, lovely peace!" A great many prominent concert vocalists were present to wish their young colleague godspeed. Miss Glenn's marriage will, of course, not interfere with her professional career.

A friend of the "Raconteur's," who lives in the Dakota Flats, writes to me to say that the nearest post office station is Fifty-second-st. and Broadway, and that as the Dakota is an apartment house and not a hotel there could be no possibility of a postmark being affixed to any letter coming from the flats. Hence the impossibility of being able to discover whether a letter could have come from the Dakota. This explanation is due to those who might make inferences unfavorable to innocent persons in the Alvary matter of the anonymous letter.

From the San Francisco "Music and Drama:"

Some of the Eastern papers are abusing Gus Kerker for daring to add to Offenbach's music in "The Brigands"—and why should he not? Mr. Kerker comes pretty near being as good a musician as Jacques.

Oh!!

The newspapers are full of Mrs. Grover Cleveland and her violin studies, the "Sun" very neatly remarking: "It is a noble and difficult instrument, and to a woman of grace and beauty most becoming. What a crowd will be assembled to greet Mrs. Cleveland the first time she appears, accompanied by the ladies' orchestra, to play for the benefit of some interesting charity." Mrs. Cleveland's instructor is Miss Louise Hood, of Newark, a pupil of Joachim.

Violin playing is all the rage now, and is a welcome relief after the feminine piano banging one is forced to endure. Girls do not realize that they are not intended, with a few exceptions, to play the piano. They have neither the strength nor nerve (I mean sustained nerve power), and they should never attempt Brahms, Beethoven or Schumann, nor even much of Chopin's heavier works, for, in their efforts to play heavy chordal work, they force the tone of the instrument and ruin naturally good musical touches in their efforts to be orchestral. Now, girls, take an old man's advice; play all that is tender, graceful, poetic in the pianistic realm; but leave concertos, &c., for the rude grasp of the masculine!

I had a visit last week from that veteran and grizzled violinist, and the former of so much youthful American talent, Henry Schradieck, who was returning to Europe, rather sorrowfully, to be sure, but very willingly, as far as Cincinnati was concerned. He agrees perfectly with Rosenthal in his estimate of the musical culture of that city, and says things are all wrong there, no co-operation, no genuine love of music, and he even thinks that Mr. Rudolph Neff is hardly the man for his present position in the College of Music.

In fact, Mr. Schradieck was going back to Europe a perfectly disillusioned man. He thinks the only hope for America musically is from large orchestras in every city, for they would be the nucleus of a larger and broader culture. I wonder what Mr. Neff and Cincinnati has to say to all this?

I see that Herkomer's pictorial music play, "An Idyll," with lyrics by Joseph Bennett, which was produced at the Bushey Theatre, Bushey, near London, June 4, was a success. Mr. Richter conducted. It is a masterpiece of scenic art and melody. The costume was modeled after those of the time of Chaucer.

Laura Moore, the petite soprano of the "Oolah" company has a parrot, "Koko," that she has taught to sing the "Toreador" song from "Carmen." With her pet Skye, Bijou Koko manages to have a monkey and a parrot time very often.

Philip Phillips, the singer, was sandbagged in Cleveland last Wednesday week, on his way home from a concert. He screamed and help came and the intended robber fled. I have heard this sweet singer of Psalms scream, when no help came to my rescue.

Last Saturday's "Evening Sun" contained a little editorial evidently from the pen of friend Freddie Schwab, with whom THE MUSICAL COURIER has had the late *pleasantness*, which speaks of Gounod's possible visit here, and says he is the greatest of living composers. Comparisons in this case are decidedly odious, for France has Massenet and Saint-Saëns, and Germany Brahms, Bohemia Dvorak, and Russia Rubinstein and Tchaikowski, all of whom are certainly famous

enough to be mentioned in company with Gounod's name. I don't think friend Freddie knows the difference, anyhow, between Brahms and Dvorak, or even Gounod and Rubinstein. But then he is a clever manager, you know, and these little feelers in the press pave the way for some managerial enterprise, with, perhaps, Gounod as the chief attraction. Who knows?

Mr. Stanton, are you or are you not going across the big mill pond. Reports are so confusing.

T. W. Parsons wrote the following pretty lines in the Gericke album:

A LECTURE ON MUSIC.
Say thou, if one of Music seeks
To learn the inventor's name, "Give o'er."
Long before Cadmus gave the Greeks
His alphabet—long before
Vowels or consonants were found—
Was born this mystery of sound.
Ere Adam yet had spoken word
When Eve appeared, and he stood dumb,
And Eve, unconscious of a tongue,
Trembling, with mute emotion stirred,
Could only bite her pretty thumb—
The nightingale, and many an unknown bird,
The lark and oriole had sung.
And Music's language was in Eden heard.

PERSONALS.

PAULINE L'ALLEMANT.—We present this week an excellent picture of the celebrated soprano, Pauline L'Allemand, who is now so successfully singing at the Grand Opera House in English opera.

LAWTON IN ENGLISH OPERA.—Mr. W. H. Lawton, the well-known tenor, contemplates returning to the operatic boards next season. Managers of English opera have now an opportunity.

ON THE SPOT.—W. J. Henderson, the music critic of the New York "Times," was one of the first members of the staff of his newspaper to be sent to the scene of the recent disaster at Johnstown.

MR. SONNEKALB'S RECEPTION.—At the studio reception of Mr. Franklin Sonnekalb, given at the Masonic Hall, Orange, N. J., last Monday afternoon, the following program was to be heard:

Rhapsodie Hongroise, No. 12.....Liszt
Mr. Franklin Sonnekalb
"Mignon".....Sarasate
Messrs. Michael Banner and Sonnekalb.
Spring Song.....Becker
Miss Amelia Wurmb.
Duo, ballet music, "Feranors".....Rubinstein
The Princess Marthe Engaltcheff and Mr. Sonnekalb.
Tarentelle (first time).....Carl Bohm
Messrs. Banner and Sonnekalb.
Concert Study in octaves.....Sonnekalb
Valse, "Une Pense" (first time).....Louise and Franklin Sonnekalb
Mr. Sonnekalb.
"Chanson de Florian".....Godard
"Thou Art My All".....Bradsy
Mrs. Amelia Wurmb.
Nocturne, B major.....Chopin
Magic Fire Music.....Wagner-Brassin
Rhapsodie No. 2.....Liszt
Mr. Sonnekalb.

MR. AND MRS. CLARENCE EDDY AND MISS NIELSON TO EUROPE.—Among the passengers on the steamer Elbe for Southampton and Bremen on Saturday were Mr. and Mrs. Clarence Eddy and Miss Christine Nielson, all of Chicago, who called to give us their adieus. Miss Nielson is a gifted contralto singer, who will study under Mrs. Viardot-Garcia, in Paris, and subsequently under Mr. Georg Henschel, London. Mr. Eddy will be gone about five months. The party first will visit London, then Paris, Bayreuth and other cities, and on August 2 Mr. Eddy will give an organ recital at the Trocadero, in Paris, by invitation of Alexander Guilmant, the eminent French organist, who has charge of the organ concerts there.

MISS NEALLY STEVENS ENGAGED.—Miss Neally Stevens is engaged to play, June 26, before the Kentucky Music Teachers' Association at Louisville, and, June 27, before the Indiana Music Teachers' Association at La Fayette, and July 5, before the Music Teachers' National Association at Philadelphia. On account of previous engagements she had to refuse an invitation to play before the Illinois Music Teachers' Association.

ARTHUR FRIEDHEIM'S SUCCESS.—Arthur Friedheim made a great impression at his last concert at the Leipsic Gewandhaus, especially with his own arrangement of "Wotan's Farewell" and the "Feuerzauber." He also played the "Hexameron," Liszt's "Sonnambula Fantasie" (not favorably received on account of the work itself), Liszt's "Mephisto Waltz" and "Consolation" and preludes of Chopin. He also played Beethoven's A flat major sonata (opus 26), but was severely criticised for the slow tempi in which he played the variations.

ANOTHER NEW PIANIST.—Oswald Bauer is new candidate for pianistic honors, who has just been graduated

from the Leipsic Conservatory. At his debut in that city he played Beethoven's E flat major sonata (opus 81), Schumann's "Carneval" and Saint Saëns' G minor concerto, with accompaniment of a second piano.

MR. GEORGE SCHAEFER, OF BALTIMORE.—The students' recital given by Mr. George Schaefer, the violinist, at Knabe's Hall in Baltimore, demonstrated his abilities as a teacher and musician. The program discloses the character of the work Mr. Schaefer urges upon his pupils and consisted of compositions by Chopin, Mendelssohn, Massenet, Godard, Reinecke, David, Leonard and others. Mr. Schaefer is one of the best and most accomplished musicians in Baltimore, and is also a conscientious teacher.

MRS. STONE-BARTON.—Mrs. Blanche Stone-Barton, the soprano, is making a great hit in the Gilmore Jubilee Concerts, a fact attested by all the local criticisms.

SUCCESS OF DR. HOPKINSON.—The Baltimore baritone, B. M. Hopkinson, M. D., has returned from a successful concert tour, consisting of oratorio engagements, in Columbus, Cleveland, Dubuque and Washington.

HER BAGGAGE CHECKED FOR TROY.—The last engagement of the season played by Miss Maud Powell, the violinist, was at Troy, whither she went last week. She will spend the summer in the Adirondacks.

A CELEBRITY OF FORMER YEARS.—At a recent musical evening in Paris Marie Jaell, the pianist, and a Mrs. Parmentier, violinist, played Gernsheim's C major sonata. Mrs. Parmentier was known over forty years ago as Teresa Milanollo, one of the renowned Milanollo sisters, violinists, she having been born in 1827 and her sister Maria in 1832, at Sevigliano, near Turin, Italy, the father being a poor silk spinner. Lafont subsequently was the teacher of Teresa and the latter instructed Maria. They made a number of sensational tours and accumulated quite a fortune, when Maria died of consumption in Paris, in 1848. Teresa married Mr. Parmentier, a French military engineer, and plays very rarely. It is said that at the musicale referred to above the breadth of her tone was greatly admired and her former technic occasionally manifested itself.

RECITAL OF J. FRANK WILSON'S PUPILS.—The pupils of J. Frank Wilson, of Cincinnati, assisted by Mrs. Rose Wetterer Uihlein, soprano, and Miss Susie Bowers, violinist, gave a recital last night at Krell's music room, in Cincinnati, the following being the program:

Nocturne, No. 5.....Leybach
Miss Cora Maguire.
"Tanzweise".....Meyer Helmund
Miss Margaret Roach.
Violin solo, seventh concerto, op. 26.....De Beriot
Miss Susie Bowers.
"La Rossignol".....Liszt
Waltz, op. 42.....Chopin
Miss Mamie Detmer.
Soprano solo.....Delibes
"Nightingale".....Petrella
Ballata.....Mrs. Rose Wetterer Uihlein.
Sonata, op. 10, No. 2, allegro and allegretto.....Beethoven.
Miss Ida Aston.
Nocturne.....Döhler
Valse Aragonaise.....Thome
Mr. James Loudon.
Soprano solo, "Romeo and Juliet".....Gounod
Mrs. Rose Wetterer Uihlein.
"Witches' Dance" (Paganini).....Wallace
Miss Anna Louise Megrue.
Legende.....Wieniawski
Miss Susie Bowers.
Adagio molto, op. 10, No. 2.....Beethoven
Ronda (sonata pathetic).....Miss Cora Maguire.

Communication from Mr. Lauder.

130 WEST SIXTY THIRD-ST.,
NEW YORK CITY, June 5, 1890.

Editors Musical Courier:

I WAS much pleased to see the really fine portrait, together with biographical sketch, of Mr. Thos. Martin, an old "Kollege" at Leipsic and my successor at Hellmuth College, Canada, in this week's COURIER. I would like to say, however, that I taught and grounded Miss Pauline Lye, 1884-5; taught Miss May Hamilton, 1883-4; Miss Lois Hall, 1884-5, and that Miss Anna Diller, my best pupil (save Miss Flora McDonald), took the gold medal presented by me year 1884-5. These ladies are all part pupils of mine, and Miss Diller nearly altogether my own. I inclose programs of Hellmuth College and reports of closings to vouch for these statements. I wish Mr. Martin all success in his work. I still take great pride in the musical excellence of Hellmuth, and am pleased to say that the present curriculum is nearly identical with that drawn up by me in 1883 and 1884.

Yours sincerely, W. WAUGH LAUDER.

....Eugene D'Albert played Beethoven's fourth concerto at the sixth concert of the Musikverein in Gotha. The program included Schumann's B flat symphony, Weber's "Jubel" overture and Mendelssohn's "Midsummer Night's" music. At the seventh concert of the Verein Schumann's E flat major quintet was played; Marcello Rossi, the violinist, played Saint-Saëns' "Introduction and Rondo" and Paganini's "Moto Perpetuo," and at the eighth concert Haydn's "Seasons" was the attraction. At the ninth concert Brahms' trio in C minor and some vocal numbers were given.

The Metropolitan Conservatory's Third Annual Concert.

NOT alone the excellent program presented at the concert of the Metropolitan Conservatory Tuesday evening of last week, at Chickering Hall, but the well-known quality of the playing and singing of the pupils of this excellent institution were causes sufficient to ensure a house full to overflowing. The audience were not disappointed, the performances of the evening not only being far above the average of such affairs but, in many instances, actually on a level with professional entertainments. There was little of that stage nervousness so distressing to pupils and the general public, the bearing of the pupils being most commendable for aplomb and excellent stage deportment. The following program was presented:

Prelude and fugue in E minor.....Bach
Miss Isabella Berrall.
"O, Gaily Sing," chorus of female voices, from the cantata,
"The Fisher Maiden".....H. Smart
Conducted by Mr. Dudley Buck.
"Perche Piangi".....Gounod
Mr. G. E. Stansfield.
Sonata, op. 11 (first movement).....Schumann
Introduzione, allegro vivace ("Midsummer Night's Dream" music).
Miss Louise Lienau.
Romanza, "Celeste Aida".....Verdi
Mr. Charles T. Dutton.
"From Out Thine Eyes".....Ries
"Love's Wishes," with violin obligato.....Bendall
Miss Carrie Louise St. John.
Trio, "Rest Thee on this Mossy Pillow".....Henry Smart
The Martin Sisters.
"Likeness of the Best of Mothers," violin obligato.....Andre
Miss Sadie Gately.
"Beware!".....Nessler
"Lady Bird".....Cowen
Conducted by Mr. C. B. Hawley.
Magic Fire Music.....Wagner-Brassin
Miss Elizabeth M. Smith.
"The Nymphs of the Rhine".....Marschuer
Female Chorus.
"The Bell Song," aria from "Lakmé".....Delibes
Miss Marcelina Gonzalez.
Scherzo in C sharp minor, op. 39.....Chopin
Miss Caia Aarup.
"O Casto Fior Del Mio Sospir".....Massenet
Mr. G. H. Bidwell.
Prelude and fugue in A minor.....Bach
Miss Louise St. John Westervelt.
"Ombra Leggera," scena in aria from "Dinorah".....Meyerbeer
Miss Lillian Warner.
Fantasie in F minor, op. 49.....Chopin
Miss Cornelia C. Lienau.
"Bel Raggio," cavatina from "Semiramide".....Rossini
Miss Adeline J. Holley.
"Happy Three".....Roeckel
Mr. W. H. Hoople.
"Lullaby of Life".....Leslie
Mixed Chorus.

This was a trying scheme to carry out, and with a few exceptions it was most admirably interpreted. Mr. Buck, owing to some misunderstanding about the hour, failed to put in an appearance to conduct his first number; but the young ladies of the chorus grouped themselves quite naturally about the piano, and Harry Rowe Shelley led them without much ado. The choral singing was far above the average, being full toned, prompt in attack and generally vigorous and full of color. The piano classes, which have been under the personal supervision of Mr. Albert R. Parsons, showed manifest improvement, some excellent playing being done in the C sharp minor scherzo of Chopin by Miss Aarup, Miss Lienau, Miss E. M. Smith and Miss Louise St. John Wentworth. The organ playing of Miss Isabella Berrall, a pupil of Harry Rowe Shelley, showed a truly masculine touch and style. The solo singing was also worthy of special mention, Miss Marcellina Gonzales doing some very artistic work in Delibes' "Bell Song," from "Lakmé." Messrs. Greene and Hawley can congratulate themselves on this very successful concert, as revealing the solid work they have been doing during the past scholastic year. The additions to the faculty for the season of 1889-90 are Silas G. Pratt, of Chicago, the well-known pianist and composer, who comes to New York to join Mr. Parsons in the piano department; Mr. Frank Tubbs, the well-known vocal teacher, who will lecture on a course of musical history and vocal physiology, and Dr. Sigmund M. Stern, of the Stern School of Languages.

American College of Musicians.

60 WILLIAMS ST., PROVIDENCE, R. I.,
June 5, 1890.

To the Constitutional Members of the A. C. M.:

THE annual meeting of the American College of Musicians for the election of officers and other important business will be held at the University of New York, University-pl., New York city, on Monday evening, July 1, at 8 o'clock.

Your attendance is earnestly requested.

The examinations will also be held at the university—the theoretical examination on Friday and Saturday, June 28 and 29, and the demonstrative examination on Monday and Tuesday, July 1 and 2.

The new edition of the prospectus has been sent to you. If you wish more copies will you kindly notify me and I will send you as many as you require?

Yours very respectfully,

ROBERT BONNER,
Secretary and Treasurer A. C. M.

HOME NEWS.

—The "Bostonians" are giving light opera in San Francisco and will remain there for some time.

—The Buffalo Vocal Society gave a concert Tuesday, May 28, under the leadership of Mr. Joseph Nuschka.

—Jennie Winston is singing in light opera at Harris' Academy of Music, Baltimore, the engagement continuing for some time.

—Mrs. Ole Bull has a fine music room in her new Boston house, lined with teak. Its acoustic properties are said to be uncommonly good.

—Gilmore's Band and Festival Combination gave a concert in Boston last night, and will give more on Thursday, Friday and Saturday in that city.

—Ludwig, the Irish baritone, has been giving Irish song concerts in the West with a company of singers, and the combination was heard in Omaha last night.

—The combined singing societies of Buffalo, N. Y., gave a concert at Music Hall in that city on Friday evening last for the benefit of the Johnstown sufferers.

—The first concert this season at the Burnet Woods, Cincinnati, took place last Wednesday. The orchestral concerts are under the direction of Michael Brand.

—The Nashville Musical Festival, under Manager Chas. E. Locke, will take place on June 17 and 18. The local chorus consists of 200 voices that have been rehearsed by Clarence Marshall.

—Mr. Edward I. Stevenson, of the "Independent," leaves for Europe on the Trave on June 26, to be gone about four months. He expects to stop at Bayreuth during the greater part of the festival.

—A number of German singing societies from different cities in the West are coming to New York soon to sing with the Arion Society. The Arion Club will receive them and be their hosts during their stay.

—Mrs. J. L. Fraley, the music teacher at the Normal School, Geneseo, N. Y., will sail for Europe July 25 to attend the Bayreuth Festival as correspondent of the Chicago "Mendicant" and the Anniston "Hot Blast."

—Familiar operettas will be sung by Mr. Amberg's company at Terrace Garden this week. The programs will include "The Bat," "A Trip to Africa," the "Gypsy Baron," the "Chimes of Normandy," the "Beggar Student" and "Nanon."

—Marcus Henry has been notified that, owing to the lateness of the season, Mr. and Mrs. Georg Henschel will not fill their expected engagement in a series of musical recitals on the Pacific Coast, being due in London to fill engagements there.

—A free exhibition of the workings of the Tonic Sol Fa method of singing was given last Friday evening, in the hall of the Young Men's Christian Association, under the direction of Mr. T. F. Seward. Some of the results attained were most excellent and surprising, considering how short a time the class has been organized.

—Clara Louise Kellogg's Concert Company, with Mrs. Kellogg-Strakosch as soprano, Carrie Morse, contralto; Carlo Spigaroli, tenor; William H. Lee, baritone, and Charles S. Pratt, pianist, appear in Green Bay, Wis., to-night and will sing in the Wisconsin circuit this week. The comments of some of the country papers are not very favorable to Mrs. Kellogg's voice.

—At the annual meeting of the Apollo Club, Boston, the following officers were elected: President, the Hon. John Lathrop; vice-president, George H. Chickering; clerk, Arthur Reed; treasurer, Charles T. Howard; librarian, John N. Danforth; musical director, B. J. Lang; committee on music, Harry Fay (for three years); committee on voices, L. H. Chubbuck, Henry G. Carey (for two years).

—"Bluebeard Junior," by Clay Greene, music by Richard Madder and Fred Eustis, will be the third annual spectacular extravaganza at the Chicago Opera House, and will be produced on or about June 12. The scenic effects will be something magnificent. Voegtlin, Albert, Fox, Young and a corps of able assistants are painting the scenery, and the production promises to be one of the grandest ever seen in Chicago.

—With reference to a somewhat enigmatical statement published of the receipts and expenditures of the Orange Music Hall Association, by which it was made to appear that more money was paid out than was received in the year ending June 1, 1889, it should be said that a balance carried forward from June 1, 1888, of \$2,564.39 was omitted in the statement, and that a balance of \$1,609.85 was carried forward from June 1 of this year.—"Post."

—The committee in charge of the concert for the benefit of the Conemaugh Valley sufferers, to be given in Tremont Temple, Boston, on June 13, reports that the following have volunteered their services: Germania Band, Emil Mollenhauer, leader; Wulf Fries, the veteran cello player; Alice May Estey, soprano; Edith Abell, contralto; Percy J. J. Cooper, tenor; Arthur J. Hubbard, bass; M. H. Dow, organ-

ist; Lida J. Low, accompanist; Boston Banjo, Mandolin and Guitar Club. The committee regrets that it will be obliged to decline many excellent offers received, as the response has been most generous.

—The marriage of Mr. Ernest Perabo, the well-known pianist, and Miss Louisa E. Schmidt, took place on Saturday, June 1, the ceremony being performed by the Rev. W. R. Alger.

—Mr. Benjamin Cutter gave a very interesting performance of unpublished original compositions in Steinert Hall, Boston, last Wednesday evening. He was assisted by Mr. Carlyle Petersilea, pianist; Mr. Emil Mahr, violinist; Mr. Wulf Fries, violoncellist, and Mr. George E. Holmes, vocalist.

—Mr. Frank Vetta and Miss Lizzie MacNicholl, both popular members of the American Opera Company, were married last Thursday night at the residence of the bride's parents, Washington, D. C., by the Rev. T. C. Weede, of Baltimore. The bridal couple left immediately for Boston, where the honeymoon will be enjoyed.

—Next Thursday afternoon at 1 o'clock a grand benefit for the victims of the Conemaugh disaster will be given, with the following volunteer talent and program at the Metropolitan Opera House:

"ARKWRIGHT'S WIFE,"
with Miss Helen Barry and Company.
Recitation—"In Bohemia"—Eben Plympton.
Comic act by Louis Harrison.
Recitation by Harry Edwards.
EDWIN BOOTH, LAWRENCE BARRETT
and their Company in the third act of
"OTHELLO."
HERMANN, the Prestidigitateur,
and his Company.
J. W. Morrissey's Opera Company in the third act of
"MARTHA."
AN ORCHESTRA OF 500 MUSICIANS,
Furnished by the ASCHENBROEDEL VEREIN,
Under the direction of
Anton Seidl, Theodore Thomas and Walter Damrosch,
Including the full
SEVENTH REGIMENT BAND OF 100 PIECES,
Under leadership of CAPPA.
And JOSEFFY, the eminent pianist.

—The 100th recital of the Dayton Conservatory of Music, W. T. Blumenschein principal, took place at the Grand Opera House, Dayton, Ohio, last evening. The following program was given:

Spanish Dances Nos. 4 and 3 (two pianos).....Moszkowski
Julia Pagenstecher, Emma Reiter, Piqua, Ohio.
"Margarita".....Meyer-Helmund
Carrie L. Breene.
Mazurka, op. 54.....Godard
Lizzie Miller, Springfield, Ohio.
"When a Lover Kneels".....Weber
Ida Finkle.
Valse, op. 18.....Chopin
Anna L. Brown, Miamisburg, Ohio.
"Thine Eyes so Blue".....Lassen
Allen E. Thomas.
Rondo in G.....Haydn
Ethel Martin.
Rondo in C.....Haydn
Emily Wilt.
"The Cuckoo".....Meyer-Helmund
Ella Brusman.
Italian Concerto (Allegro).....Bach
Lucy Lynch.
"The Helmsman".....Thayer
Louis Otto.
Tarantella, op. 49.....Sternberg
Bertha Dorr.
"Day Dreams".....Strelezki
Florence Gilbert.
Fifth Air and variations (violin).....Dancs
Ernest Blumenschein.
"Spinning Song".....Wagner-Liszt
Ada Morris, Union City, Ind.
"Rest in Peace".....Donizetti
Maggie Cotter.
Concert piece, op. 79.....Weber
Irene Spangler, Springfield, Ohio. (Second piano accompaniment.)
"With Verdure Clad".....Haydn
Aurie V. Hedrick, Union City, Ind.
Rondo, op. 73 (two pianos).....Chopin
Fanny Hyers, Janie Craig.
"The Muletier".....Henriot
Frank Kieflaber.
"Don Juan Fantasia" (two pianos).....Mozart-Lysberg
Carrie Campbell, Grace Hale.

—The tenth annual meeting of the Ohio Music Teachers' Association is to be held at Cleveland on June 26, 27 and 28. The meeting will be of great interest and educational value to all music teachers and students who attend. Among the eminent artists who are to appear in piano and song recitals are; Calixa Lavallée, of Boston; Emil Liebling, Chicago; Conrad Ansoorge, New York; Mrs. Dory Burmeister-Petersen, Baltimore; Miss Grace Hiltz, Chicago; Miss Geneva Johnston, Chicago; Mr. Elvin S. Singer, of Vienna, Austria. Among prominent Ohio musicians on the program are: Otto Singer, Cincinnati; H. G. Andres, Cincinnati; Armin Doerner, Cincinnati; W. L. Blumenschein, Dayton; Johannes Wolfram, Canton; J. S. Van Cleve, Cin-

cinnati, and others. Prominent among those who will read essays upon topics of practical value to the musical profession and students are: Dr. Karl Merz, Wooster; Constantin Sternberg, Atlanta, Ga.; Clement Tetedoux, New York; J. H. Beck, Cleveland; Alfred Arthur, Cleveland; G. W. Andrews, Oberlin; F. X. Arens, Cleveland, and others. Programs of the entire session and full particulars of the meeting can be obtained by addressing the president of the association, Mr. Wilson G. Smith, Cleveland, Ohio.

—The Pittsburgh "Bulletin" contains the following pleasant things about our friend Joseph Gittings:

The presentation of a silver tea set of seven pieces to Mr. Gittings, during the last concert of the May festival, was a merited tribute to one of the most earnest workers in the cause of the May Festival. Mr. Gittings' mastery of the piano rendered his services invaluable as an accompanist during the frequent and arduous rehearsals by the chorus, and much of the effective singing during the festival, by this body of vocalists, is due to Mr. Gittings.

A fine photograph of Anton Seidl now adorns a niche in Mr. Gittings' parlor. It bears upon the back these words: "Hoch lebe Pittsburgh, wo solche Künstler leben, wie Sie sind, lieber Gittings. Erennen Sie sich oftmals an ihren Anton Seidl." Which, being interpreted, means: "Long live Pittsburgh, where such artists reside as you are, dear Gittings. Think often of your friend Anton Seidl."

—We have received the prospectus of the American College of Musicians, which may be had by anybody on application to the secretary, Mr. Robert Bonner, 60 Williams-st., Providence, R. I.

FOREIGN NOTES.

....Clotilde Kleeberg recently gave three successful recitals in Paris.

....Alfons Czibulka is conducting the concerts at the Flora, in Hamburg.

....Bertha Pierson has been engaged to sing in the opera at Prague, Bohemia.

....Berlioz's "Beatrice and Benedict" is announced at the Imperial Opera, Vienna.

....Marianne Brandt is singing for a short time at the opera in Weimar, Germany.

....Hans von Bulow is sojourning at Wiesbaden after a few days' rest at his home in Hamburg.

....Francis Servais has been engaged as conductor of the opera at the Theatre de la Monnaie, Brussels.

....The great music publishing house of Schott Frères, at Brussels, has been sold out to a Mr. Otto Junne.

....Clara Schumann is the honorary president of the new chorus society of mixed voices in Paris called "Euterpe."

....Freudenberg's musical conservatory at Wiesbaden is now under the management of the composer Albert Fuchs, of Dresden.

....Dr. Hugo Riemann has left Hamburg to accept an engagement as instructor of theory at the conservatory at Sonderhausen.

....At the German Opera in Rotterdam a romantic opera by Thooft, entitled "Alda von Holland," made a tremendous success.

....Excursion tickets good for fourteen days will be sold on all the Bavarian railroads during the progress of the Bayreuth Festival.

....Hans von Bulow has decided to give only one piano recital in Berlin this winter, during which he will play the five last sonatas of Beethoven.

....Mrs. Moran-Olden, who sang at the Metropolitan Opera House here last season, has been engaged for a limited season at the Berlin Opera House, beginning in November.

....The engagement of Marcella Sembrich at Kroll's, in Berlin, is now closed. She sang on one of the closing nights the rôle of "Susanna," in "Figaro," in the German language.

...."Le Nozze di Figaro" has just been performed for the hundredth time at the Berlin Opera. This shows barely one performance a year, on the average, of Mozart's comic masterpiece in Berlin from the time of its composition until now.

....The intendant of the opera in Berlin, Graf Hochberg, is complimented by the "Neue Zeitschrift für Musik," of Leipzig, on his engagement of the tenor Sylva, who seems to have made a great hit in Berlin in Meyerbeer's "Robert le Diable."

....The publishers, Choudens, of Paris, are about instituting a lawsuit against the management of the Imperial Opera, Vienna. The cause of the dispute is the royalties on "Carmen," which are claimed by the Choudens as representatives of the heirs of Bizet.

....Among the operas in the repertory of the St. Petersburg Opera House, Livadia, for the season now in progress are "The Flying Dutchman," "Tannhäuser" and "Lohengrin." The leading quartet are Rosa Papier, Jenny Broch, Nachbaur and Theo. Reichmann.

....The oratorio "Christus," by the late Friedrich Kiel, was performed in the "Kreuzkirche" of Dresden on Good Friday last with great effect, the music of the title rôle being finely sung by Mr. Scheidemantel, and the part of "One of the People" by Fri. Adele Asmann.

Chicago Musical College Commencement.

THE twenty-second annual competitive examination of the Chicago Musical College took place on Friday and Saturday, June 7 and 8.

The first prize, Mr. Ferd. W. Peck's gold medal for the best vocalist, was awarded to Miss Ida Mae Kellogg, of Fort Wayne, Ind., and the second prize, a gold medal given by the college for the second best vocalist, was awarded to Miss Agnes Douglas, of Grand Rapids, Mich. The third prize, a silver medal given by the college, went to Miss Marguerite More, of Keokuk, Ia. The judges were Miss Alena Varesi, Mr. L. A. Phelps and Mr. A. Jannotta. There were eleven contestants.

In the violin department, since no one was found worthy of the first prize, the best player, Mr. Fred. Mills, of Detroit, Mich., received the second prize, the college gold medal, and the third prize, the college silver medal, was awarded to Mr. Albin Strauss, of Cincinnati, Ohio. The judges were Dr. F. Ziegfeld, Messrs. August Hyllested, and S. E. Jacobsohn.

The exercises Saturday, at Methodist Church Block, brought out a large audience. The judges of the occasion were Messrs. Emil Liebling, Frederic Grant Gleason, and Harrison Wild.

The following gives a list of the prizes awarded:

N. K. Fairbank prize, gold medal for the best pianist in the post graduating class, was awarded to M. B. Rosenfeld.

W. W. Kimball prize, gold medal for the best pianist in the graduating class, was awarded to Miss Ella Dahl.

Dr. F. Ziegfeld prize, gold medal for the best pianist in the teachers' certificate class, was awarded to Miss Matilda Stomp.

George M. Pullman prize, gold medal for the best pianist outside of the classes, was awarded to Miss Sadie Truax.

The concertos played on this occasion were Rosenhain, op. 73; Hiller, op. 69; Rubinstein, op. 25, and Mozart, No. 12.

The James H. McVicker prize, gold medal for the best student in the school of oratory, was awarded to Miss Laure MacGillivray.

The gold medal in the Italian class was awarded to Mrs. Nina Van Zandt Spies, and the second prize, a silver medal given by the college, was awarded to Miss Mary Zimmerman.

The medals for average of scholarship have not been awarded as yet.

The prizes will be delivered at the commencement exercises, which occur at Central Music Hall, June 25.

Musical Items.

—The annual examination recitals of the Wolfram Music School, of Canton, Ohio, began last Monday, June 10, at 7:30 P. M., and will continue at intervals during two weeks. Misses Clara Walters, Nettie Shippe, Ettie Wynn, Anna Barnaby, Nettie Dannemiller and Katie Dannemiller, pupils of class C, will open the recital. All orchestral accompaniments will be played by Johannes Wolfram. Recitals will take place at 45 North Cleveland-ave., Canton, Ohio.

Concerto, No. 17 (a), in A major.....	Mozart
Orchestral part on second piano.....	
Sonata, op. 27, No. 3.....	Beethoven
Orchestral part (Henselt) on second piano.....	
"Si oiseau j'étais".....	Henselt
Orchestral part (Henselt) on second piano.....	
"Stacatella" Concert Caprice.....	Sternberg
Clara Walters.....	
Concerto, op. 15, C major.....	Beethoven
Orchestral part on second piano.....	
Sonata, op. 13 (Pathétique).....	Beethoven
Orchestral part (Henselt) on second piano.....	
Impromptu, op. 29, in A.....	Chopin
Dance, Caprice and Minuetto.....	Grieg
Nettie Shippe.....	
Concerto in E major.....	Mozart
Orchestral part on second piano.....	
Valse de Concert.....	Wienawski
"Stacatella," Concert Caprice.....	Sternberg
Tarantelle.....	W. G. Smith
Gavotte Humoresque.....	Schuetz
Minuetto.....	Grieg
Ettie Wynn.....	
Concerto in E minor.....	Mozart
Orchestral part on second piano.....	
Valse Brillante.....	Moszkowski
Mazurka.....	Leschetiski
Dance, Caprice and Minuetto.....	Grieg
Mazurka.....	Schuetz
Polish Dance.....	Scharwenka
Serenata.....	Moszkowski
Anna Barnaby.....	
Sonata, op. 13 (Pathétique).....	Beethoven
Orchestral part (Henselt) on second piano.....	
Polish Dance.....	Scharwenka
Pas des Fleurs, Valse de Ballet.....	Delibes
Valse Brillante.....	Durand
Chanson à Boire.....	Leybach
Grace and Elegance.....	Blumenschein
Nettie Dannemiller.....	
Sonata in G.....	Mozart
Orchestral part (Grieg) on second piano.....	
Elfin Dance.....	Grieg
Impromptu.....	Nicode
Millwheel Song and Babbling Brook.....	W. G. Smith
Katie Dannemiller.....	

—Mr. William Gericke, the former conductor of the Boston Symphony Orchestra, paid us a farewell call on Monday prior to his departure to Europe on the steamer Aller to-

day. Mr. Gericke will remain in London a week and will then retire to Steiermark, Austria, where he will take a long and necessary rest. If Mr. Gericke ever visits America again it will not be for some years to come.

—Christian Fritsch, the tenor, leaves for Europe today.

—S. L. Hermann, the well-known organist, composer and director of the old Maennerchor Society of Philadelphia, sails to-day on the City of Paris for a summer tour on the Continent.

—The "Bohemian Girl" was given at the Grand Opera House last Monday evening, with L'Allemand, Claire, Baxter and Tagliapietra in the cast, the latter artist singing for the first time in English opera.

—Willis Nowell, the popular young violinist, sails next Saturday on the Werra via Paris, where he will participate in the American concert given by Mr. Frank Van der Stucken July next. Mr. Nowell will play the solo part of Henry Holden Huss' romance and polonaise for violin and orchestra.

—Emma Abbott arrived at the Hôtel de l'Athénée, Paris, on Sunday. She will give the "Crown Diamonds," by Auber; "Aida," in English, and the "Countess d'Amalfi," by Petrella, in America next season. She goes to hear "Esclarmonde," and, if suitable, will negotiate with Massenet for the American rights.

—An organ recital and sacred concert took place at St. Joseph's Roman Catholic Church, Paterson, N. J., on Thursday, June 6, the occasion being the opening of a new organ. Mr. Charles Wenham Smith, organist of Plymouth Church, displayed the instrument to advantage and gave evidence of an excellent technique. Miss Mary Dunn, of Newark, N. J., was the soprano of the occasion. The following was the program:

Organ—Overture to "Oberon".....	C. M. von Weber
Transcribed by Wenham Smith.....	
Tenor solo, "The Pilgrim".....	Adams
Mr. W. R. Williams.....	
"The Vesper Hour".....	Rowe-Shelley
Miss M. J. Dunn, soprano; Mrs. S. A. Wall, contralto.....	
Organ—"Russian Hymn," theme and variations.....	Morgan
Contralto solo, "Fac ut Portem" ("Stabat Mater").....	Rossini
Mrs. S. A. Wall.....	
Organ—"Old Folks at Home," introduction, theme and variations.....	Wenham Smith
Organ—Theme and variations in A flat.....	Thiele
Trio, "Ave Maria".....	Owens
Miss M. J. Dunn, Mrs. S. A. Wall, Mr. W. R. Williams.....	
Soprano solo, "With verdure clad" ("Creation").....	Haydn
Miss M. J. Dunn.....	
Organ—Gavot ("Mignon").....	Thomas
"My song shall be always Thy mercy".....	Mendelssohn
Miss M. J. Dunn, soprano; Mr. W. R. Williams, tenor.....	
Organ—"Marche et Cortège" ("Reine de Saba").....	Gounod

The affair was very successful and the Patersonians were, according to local criticism, delighted.

—The New Brunswick (N. J.) Musical Association gave its third concert of the season Thursday evening, May 30, with Charles T. Howell as director. The opera house was crowded, some having engaged men to stand in line all day for them in order to secure an early choice of seats, and the singers were warmly received. The choral work was by a chorus of 150 voices; the soprano soloist was Miss Bessie Howell Grovesteen, of New York, and the program was varied by the insertion of several numbers by the New York Philharmonic Club. The choral pieces included Rheinberger's "Mystic Lake," Von Milde's "The Serenade," Gade's "Spring Message," the bridal chorus from Cowen's "Rose Maiden," and a new composition for the female chorus by Mr. Howell, entitled "Love's Messenger."

—Among the novelties to be produced at the Brighton Beach concerts this summer are a "Gavot," "Menuet" and "Ave Maria" by Vaudelet; melodrama, "Piccolino," Giuraud; serenade, "Enfantine," Bouvard; serenade, "Impromptu," Gillet; "La Cœur," De Courcelle; "Sous l'Ouvrage," Gillet; "Reverie," Bottesini; "Carnaval de Nice," De Courcelle; "Flirtation," by Steck; "Virgo Maria," C. Oberthür; chaconne, Durand; menuet, Pessard; fantasy in "Trompeter von Sackingen," Nikisch; fantasy, "St. Hans Scvld," Iver Holter; "Peasants' Wedding," Bollops, and also several new compositions for string orchestra from the pen of "Sam" Bernstein, who last season masqueraded under the name of Bolzoni.

....The Austrian Count Hardeg, who died on May 12, made a most curious disposition of his property. He left only a few small legacies to members of the Hardeg family. Miss Abel, première danseuse in the Imperial Opera House at Vienna, was provided with an annual income of 3,000 gulden. The great bulk of his fortune, upward of 700,000 gulden, he gave to the law school of the Vienna University, on the condition that the money should be allowed to accumulate at compound interest for ninety-nine years. In 1988, when at 3½ per cent. interest, the property would have increased to some 18,000,000 gulden, the directors of the university are to begin spending the income from the Hardeg foundation in the education of worthy students of jurisprudence. Count Hardeg also stipulated that if the Austrian Emperor did not indorse the conditions of the bequest the 700,000 gulden should be divided equally between the University of New York and the University at Rio Janeiro.

Foreign Notes from "Figaro."

THE opening of Mr. Harris' season at Covent Garden, Saturday evening, May 18, must have reminded many experienced opera goers of some of the old glories of this establishment in the days of the elder Gye. Royalty in the royal *loge* and the aristocracy in the private boxes and in the stalls were heavily represented, and the show of diamonds might have excited the envy even of Hatton-garden. The general public attended more sparsely, probably because they were not quite in full appreciation with the management as to the relative merits of Bizet's "masterwork." For the revival of the "Pearl Fishers," it seems we are indebted to one peculiar result of the Geneva Copyright Convention. "Carmen," one of the most popular operas of the past twenty years, is strictly protected. Its proprietors have, it is said, now made it a condition for the granting of exclusive permission to perform "Carmen," that the licensee should also produce "The Pearl Fishers." That opera, as everybody knows, was an early work of Bizet's, and it was tried here two years ago under the title of "Leila." It was now admirably mounted, and for the most part capitally played. The two chief parts were safe in the hands of Miss Ella Russell and Mr. F. D'Andrade. The new tenor, Mr. Talazac, it is true, was obviously out of voice. But, on the other hand, Mr. Harris has an excellent orchestra and one of the finest choruses ever engaged at the opera.

There seems to be some doubt who is responsible for the various finales of the "Pearl Fishers." It is said that the final scene that has just been discarded was written a few years ago by Mr. Godard, who was, of course, a mere boy when the opera was first produced. The finale tried on Saturday was from the pen of Mr. Mancinelli, who has constructed it partly out of the Leila theme which runs through the opera, partly from Bizet's "Chanson d'Avril." It would, however, be interesting to know what has become of Bizet's original finale. In the first libretto the trio which comes toward the end of the opera is non-existent. Immediately after the funeral march "Nadir" and "Leila" sing a duet and leave the self sacrificing lover, "Zurga," to be burnt at the stake. As the Indians rush in the two blithely levant, and the refrain of their duet is heard in the distance. The same idea seems to have been now adopted by Mr. Mancinelli but the music is, of course, different from that of Bizet.

Sir C. Hallé produced May 17 for the first time in England a piano trio in E flat, op. 62, by Mr. G. Martucci. No particulars were vouchsafed in the program, and Martucci's name seems to have been forgotten by most writers. Yet as a boy of twenty-one or twenty-two he undertook a successful concert tour through Italy, Germany, France and England. Here he remained during a whole season of upward of four months, and achieved a great deal of success. Martucci was the founder of the Neapolitan quartet party. He was conductor at the Turin Exhibition of 1884, in 1886 succeeded Mancinelli as director of the Liceo Musicale of Bologna, and last year was conductor of the Bologna Exhibition orchestra. He has composed upward of 150 works, including a piano concerto, an organ sonata, sonatas for piano and violoncello, and piano and violin, besides an unpublished oratorio, two string quartets and one string quintet. The trio introduced by Sir Charles Hallé gained, I believe, the prize offered by the Quartet Society of Milan about five years ago. It is a pretentious and somewhat labored work of the modern Italian school, with a strong infusion of the German element.—Albani has arrived in London. She will not sing in opera this season.—Mr. Augustus Tamplin, the well-known organist and performer on the Mustel organ, died recently, aged fifty-two.—Mr. Isnardon, the new Covent Garden buffo, is credited with being the author of a history of the Brussels Opera House, the Monnaie.—The Carl Rosa Opera Company recently signed the contract to produce a new opera, to be written by Messrs. Bennett and Cowen.

... It is hard to find any musical novelty in these days, but the necessary charm of originality will be possessed by a band composed by Roumanian gipsies, who, after performing at the Paris Exhibition, intend to extend their travels to London. "Les Lautars roumains," as they call themselves, unlike the Hungarian Tziganes, do not, as a rule, know a note of music, yet are able to go through a program of national and other music on their violins, zithers and pandean pipes, which is clever and characteristic enough to both interest and charm. The performer who takes the solos on the "flute de Pan" is said to be a true artist, and there is a violinist who improvises with undoubted talent. It is possible that "Les Lautars roumains" will be accompanied by a troupe of Roumanian singing girls, who, dressed in the singularly beautiful national costume, have already made a sensation in Paris.

....The Gilbert and Sullivan partnership is to be continued, according to report, which says that Gilbert is well advanced upon another libretto, for which Sullivan will shortly start the music. He expects that the work will be in fair order before the heavy duties of the Leeds Festival begin. Sir Arthur desires to be a little ahead with the opera, and it is for this reason that he has disappointed the Leeds Festival authorities in the matter of the short choral work which he had promised.

Ottawa (Canada) Correspondence.

MONDAY, JUNE 10.

THE Philharmonic Society gave "The Bride of Dunker" and "The Erl King's Daughter" on May 21 at the Grand Opera House, with Dingley Brown, A. C. O., L. C. M., conductor, and Mrs. Humphrey Allen (Boston), Miss Aumont (Ottawa), Mr. Venables (Montreal) and Mr. Schuch (Toronto), soloists.

Of the choruses, concerted pieces and the orchestral portion of the performance, I may say they were instances of very fair rendition, whereas the general excellence was not equal to past efforts. Mrs. Humphrey Allen deserves all one can say in her praise; she did wonderfully well. Miss Aumont did nicely. Mr. Venables made his first bow to Ottawa and secured a hearty reception; he did his work well, and displayed a sweet, true tenor voice, good phrasing and excellent reading of his parts.

Now comes "the most unpleasant" task of all. Mr. Schuch—well, "speech is silver, silence is golden." It were easier to say what he did not do than what he did. Brought here for the purpose of taking the baritone parts in two cantatas, he simply did nothing of the kind; but by a strange fatality was the all-disturbing element of a whole evening's performance. In my humble opinion his incompetence is most inexcusable, for with one sole exception his voice was hardly heard. He and his music were total strangers; they did not know each other. The result of this unfortunate occurrence was that chorus and orchestra were both unsteady, and the burden of marring what might have been a very creditable performance lies at the baritone's door. I am told cold was pleaded as an excuse for not opening his lips at the final rehearsal; but cold will not hinder a person from knowing music he has undertaken and is paid professional rates to sing. Cold could and would have excused many shortcomings in vocal rendition, but it does appear to me nothing can excuse such an exhibition as was made.

The whole evening's quiet was disturbed by one man's failing, and nervousness and insecurity prevailed. LEONATUS.

A Communication from Toledo.

June 7, 1885.

Editors Musical Courier:

NOTICE under the heading of "A Communication from Toledo," in your issue of May 29, an exceedingly refined and classical composition dedicated to myself and my criticism of a certain Toledo young lady's piano playing, which criticism is termed "an unwarrantable assurance."

The young lady in question takes rather a high stand when she attempts to build for herself a niche in the temple of Fame by trying to place herself beyond criticism, and her idea that a person must have an European education before he can aspire to being musical discloses a veridical as remark

able as it is amusing. It also contains an insult to our native talent who have never studied abroad, and I can assure this immaculate young player that there are some ladies, and also gentlemen, in Toledo who, in musical intelligence, are her superior.

The acquisition of technic is, as is well known, a question of application, but the God-given spark the great Creator (whose intentions we cannot always grasp) has made an inherent quality not transferable at so much per lesson. That we all are swayed by various moods at various times makes it impossible that our performances can be equally good at all times, and the knowledge of this fact ought to restrain anyone from such petulant outbursts as appeared in your issue of May 29.

I have always entertained the kindest of feeling toward the young pianist in question, and my criticisms of her work have always been actuated by a desire no other than to do justice both to herself and the paper which I have the honor to represent.

As to whether or not I, too, am a luminary in the pianistic firmament, or where I have obtained my musical education, modesty forbids me to disclose. I fear too much that so overt an act might cause the readers to accuse me of harboring that despicable vice known as self adulation. But I may be allowed to remark that it is not absolutely necessary to be a heavenly body in order to discern spots on the sun.

Judging from the tenor of certain remarks appearing in our daily papers recently on this subject, the young lady seems to labor under the delusion that a certain musical clique is envious of her accomplishments. This, however, I do not believe, and the letters of "T. M." cannot be construed as being inspired by any such motive.

We can all profit by our mistakes when they are pointed out to us in a kindly manner, unless, indeed, we are so thoroughly infatuated with ourselves as to presume to be above our fellow mortals.

It pleases my fancy and suits my convenience to write over the initials of "T. M.," and the threat to disclose my name has failed to frighten me into silence, and in spite of any such severe prospects for the future some stronger argument will be necessary to remove the impression chronicled in my last criticism, which has given rise to this pleasant exchange of courtesies. I cannot conclude this letter without remarking that this whole affair savors strongly of a very clever little advertising scheme.

Until further developments, I remain, as before,

T. M.

No Music in Louisville.

LOUISVILLE, June 6.

SINCE the close of the subscription concerts given by a piano firm here, nothing very good in the musical line has come along except the New York Philharmonic Club concert, which, like that of Rosenthal's piano recital, was heard by a very intelligent musical people and parties who succeeded in securing complimentary tickets, making an audience of nearly 50 persons.

Mrs. Rivé-King, who was pianist at the last subscription concert, played,

as she always does, with masterly technic and exquisite feeling. She was assisted by some local professional talent "with a bad cold"—at least that was the excuse offered for inability to sing acceptably.

The New York Philharmonic Club gave a charming program, opening with the Jadasohn sextet, op. 79, which they played better than anything else. Mr. Richard Arnold *faisait furore* with his pyrotechnical bowing in Bazzani's "Fairy Dance," but the exquisite encore, a "Slumber Song Serenade," was the most artistic, and worthy the true artist he is. So few newspaper critics know the meaning of technic (yet all love to use the word) that the veriest tyro, by a few flourishes and rapid arpeggios, can impose upon them. A short article criticizing the musical critics on our daily papers created a ripple of applause from musically readers and amusing self defense on the part of some editors, who declare that critics, to do proper criticism, must not be teachers or professionals, nor need they have superior musical education; they must like music and be able to tell what people like. Judging from the criticisms published the critics are weaving their laurels from Louis Elson's fascinating criticisms, diluted, of course, with personal likes and ladylike adjectives, or newspaper clippings provided by the concert givers. It is delectable fine fun to digest this critical hash, and as long as amateur debutantes can stand the praise bestowed on world renowned artists offered to them warmed over, no one need rebel. The cause of art will thrive where there is intellect enough for it, and if wabbling a bow from one end of a violin to the other is considered high art, or explosive tones with shoulders raised to the ears and nasal yelps constitute artistic singing in Louisville, what's the use of trying to fly in the face of public opinion by suggesting that such things are not truly artistic?

Gilmore brought some good talent in the vocal piece—Mrs. Stone-Barton and Miss Helen Dudley Campbell, both artistic and cultured singers, with Myron Whitney, Del Puente and Campanini, who sang as acceptably as such artists always sing when before large and enthusiastic audiences. These band concerts were given at the Phoenix Hill beer garden and averaged an attendance of a thousand people. Beer is a wonderful auxiliary in matters musical.

The Musical Club, under Mr. Shalton, gave its closing concert of the season May 22. They were assisted by Mr. Henry Burck, violinist, and a young lady amateur of the city, who has been studying vocal music in Cincinnati. Judging from her singing her teacher has overworked and forced her voice, but Louisville gives the palm to Cincinnati in all things, and if we are to believe our daily press, Cincinnati is the scene of all that is artistic in vocal art. As far as Louisville is concerned, Garcia, Lamperti and Marchesi have lived and are living in vain.

I have tried to uphold matters musical in this city by faithfully reporting to THE MUSICAL COURIER whatever of consequence occurs. There are plenty of charity concerts by local "performers," school shows of young miss piano "Klimperer," and teachers' concerts, but they do not come within the pale of criticism or general interest. I might follow the lead of our daily journals and exhaust adjectives in idealizing the doings of amateurs, but making mountains out of mole hills is not in my line; so I send the truth and nothing more.

The Kentucky Music Teachers' Association is advertised to meet here in June. None but members are expected to attend or interest themselves in it, and although the tempting offer of membership is extended to man, woman and child on the payment of \$1, very little is said or known of the affair in musical circles. One of our best professionals said he paid his dollar to get rid of the importunities of the feminine vice-president for Jefferson County, whom he declares understands the buttonholing game to distraction. He had the moral courage to write this publicly and over his own name. My respect for him has increased tenfold. Most of the professionals here are afraid to express an opinion of their own, but like a flock of sheep jump the fence fast enough when a leader has shown them the way.

If the teachers meet and do or say anything of interest to THE MUSICAL COURIER I will report with my usual truthfulness. OCTAVIA HENSLER.

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No. 487.

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- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

WE don't see how anybody can afford to waste time in reading such a foolish paper as the Chicago "Mendicator" when they have at hand such a bright and well edited journal as the Chicago "Presto," the most recent copy of which we have just received.

THE following item in The Houston (Tex.) "Post" might be of some interest:

PORT WORTH.—A piano made exclusively of Texas products by George C. Manner, in the employ of C. H. Edwards, of Dallas, is to be exhibited at the Spring Palace. The wood—oak, cypress, hackberry and cedar—was grown in Dallas County, and the frames were cast in Dallas.

Manner was formerly in the piano manufacturing business in this city.

AS we go to press we learn, and regret to state it, that Mr. H. P. Mowry, the traveling man of the A. B. Chase Company, at Norwalk, Ohio, whose illness was reported in these columns some weeks ago, is considered in a very dangerous condition and great fear that he may not recover is entertained by his friends and business associates.

THE many friends of Mr. A. H. Tyler, traveler for the Smith American Organ and Piano Company, have been worrying about him for the past week, as he was known to have been in Johnstown the day before the flood. We are happy to be able to set their fears at rest. In answer to our dispatch to his firm asking if he had returned from the fatal city, they wire us as follows: "Yes, and brought it all with him. Selah!"

THE "Sun" in an editorial on the pleasures of Arctic life states that "the good folks of Bossekop, Lapland, 250 miles north of the Arctic circle, have pianos and other civilized luxuries." These pianos are made in St. Petersburg or in Sweden, probably in the latter country, in which there are a large number of piano factories. To practice on an ivory keyboard at a temperature of 196° below freeze is one of the delights of Lap boys and girls.

HOW must Mr. Charles W. Spurr, of the company which bears his name, feel when he reads at the conclusion of a paid reading notice in a contemporary the following ambiguous sentence: "We cannot sufficiently indorse these Spurr panels and recommend them to the consideration of the trade."

We take this occasion to say that THE MUSICAL COURIER can indorse "these Spurr panels" and that it does "recommend them to the consideration of the trade."

MR. OTTO SUTRO, of Baltimore, left New York on the Umbria last Saturday for Liverpool on his way to Berlin, to meet his family, with whom he will visit Germany, France and Switzerland, and, of course, take in the Bayreuth Festival performances, returning to this country in September. Mrs. Sutro and the two daughters will remain in Germany to complete the musical education of the latter.

The arrangement at the Baltimore establishment will be similar to that of last year when Mr. Sutro visited Europe. Mr. Harry T. Stevenson, a splendid salesman, will manage the piano and organ department; Mr. Gibson, an expert accountant, will conduct the office affairs, and Mr. Day, an expert in his line, will manage the musical merchandise and sheet music departments.

Adolph Sutro, of Sutro Tunnel fame, a brother of Mr. Otto Sutro, sailed with the latter on Saturday.

NO detailed reports have yet reached us from Seattle, Wash. Ter., as to losses of pianos by the recent conflagration there. The houses doing business in the music line at Seattle were, almost without exception, sub-agencies of San Francisco firms, or else bought all of their supplies from the Pacific Coast wholesalers. Messrs. Hardman, Peck & Co. recently shipped a large order of B. Curtaz, of San Francisco, to his branch at Seattle, but they feel confident that the goods did not reach there in time to be consumed. THE MUSICAL COURIER will have the first information of the extent of the loss at Seattle, as it has of affairs at Johnstown, Williamsport, Elmira, &c., and if details can be obtained in time they will be found in our next issue.

As we go to press it is not possible to learn whether any piano houses were burned out at the Jacksonville, Fla., fire of last week.

THE confronting of a man who is given to wild assertions, founded on his own jealousy and ignorance, with facts, solid facts, is usually the best way to take the wind from his inflated statements. Now that the silly season of summer is fully upon us, someone is raging about with the idea in his pretty head that we are printing advertisements which we are not authorized to publish and which we are not paid for. For fear that having an idea in his head, even if it is a false one—the idea, not of course the head—for fear that this unusual condition may have an evil effect on our esteemed co-laborer's yellow matter, we invite him to appoint a committee of any reputable piano men, to whom we shall be very willing and very proud to exhibit our advertising books. By them they will see that we not only get paid for every inch of advertising in our columns, but that we get higher rates than any other trade paper, and that our bills are not collected in advance.

ALTHOUGH there has been no concerted action on the part of the trade in contributing to the relief of the Johnstown sufferers, they have been generous in many respects. They have contributed money to the various committees authorized to receive it and have extended a helping hand to their agents in the stricken districts. The Farrand & Votey Organ Company have offered Hohman Brothers, of Johnstown, all the organs they need on their own terms, and Messrs. Sohmer & Co. have made them much the same offer. Everyone is in sympathy with the losers and everyone is disposed to lend all the aid they can.

Mr. Fred. Lohr, of Hardman, Peck & Co., has hit upon a novel scheme for raising money for the Mayor's fund. In addition to \$400 that the firm have donated in cash, they have presented one of their most expensive fancy case uprights to be sold at auction, the entire proceeds to be given to the fund. The auction will be one of the most interesting events in the series of theatrical

charity entertainments, for it will take place at the special matinee of "The Oolah" this afternoon, the auctioneer being no less a person than Mr. Francis Wilson himself. Much fun is expected, and we hope much money will be realized, thanks to Mr. Peck's generosity.

IF millers will be attracted by light and will insist on flying into it, it is a sure thing that they will be burned. Even if Millers insist on running into the dull journalistic lights that occasionally flicker up, the chances are that they will be singed.

THE New York "Sun," in commenting on personal journalism, so forcibly expresses our opinions in the matter that we quote two paragraphs for the consideration of our readers and the special information of music trade editors. Here's the first:

A man who abuses his high privilege and great power as an editor to promulgate evil and mislead the people should be promptly and sharply chastised by his brethren. They should lay on the rod and spare not so long as he persists in his wicked course.

"Them's our sentiments;" and if editors who praise and champion stencil fraud pianos at the expense of legitimate goods are not promulgating evil and misleading the people, then we don't know of anything in journalism that is wrong. Therefore, brethren, it remains our unpleasant duty to continue to "lay on the rod and spare not so long as you persist in your wicked course."

The second paragraph is so apropos of present conditions and a recent event which is still fresh in the minds of our readers that we simply quote it without comment:

But editors who respect themselves and their readers do not vent merely personal grievances. They are above envy and jealousy, and they work together as a band of brethren in a grand and noble profession, hitting hard, it may be, but never below the belt, and never in malice or bad blood.

OUR esteemed English contemporary, the "Piano, Organ and Music Trades Journal," in commenting on a pamphlet of Mr. T. G. Dyson's on the preservation of the piano, says: "Mr. Dyson calls our attention to the prevailing practice of keeping a wet sponge or basins of water, &c., under pianos, a proceeding which he does not hesitate to characterize as silly in the extreme. This plan was advised by an American journal, and, presumably on the strength of its coming from that country of inventions, adopted very widely by English dealers."

The article in question appeared originally in the New York "Sun," and was copied extensively in the daily and trade papers here and in England. Our contemporary and Mr. Dyson should bear in mind that the suggestions made in the article in question were not intended to apply to the preservation of pianos in England. The conditions under which a piano must exist in America are essentially different from those in the old country. In England, for instance, there is not the steam heat, stove fires and natural gas heat which are the natural enemies of pianos. The average temperature maintained in warerooms and private houses is much higher in the United States than in England, and there not being sufficient humidity in the atmosphere under these conditions, it is absolutely necessary to supply moisture by artificial means. It is a demonstrated fact that pianos of English construction will not stand the rigors and sudden extreme changes of our climate at all, while they exist in fair condition in their native land. It was these conditions which led to the invention and use of the iron frame in American pianos, the commencement of the "American System," a system which is gaining ground constantly in all countries.

No rules for the preservation of pianos can be laid down which shall apply to all parts of the United States, let alone America and England, because the atmospheric conditions of summer and winter are actually reversed on either side of the Rocky Mountains. What you do for the good of your piano in summer on the east side of the Rockies you do for it in winter on the west side, and vice versa. So our usually fair contemporary should hesitate before condemning as "silly in the extreme" a practice which it was never intended to apply within the limits of its observation.

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PERIODICALLY, and apparently at regular intervals in the history of every nation, the discussions of economical and social problems come to the foreground to the exclusion of the mere political controversies that form the daily pabulum of the people in times of peace. When these problems are duly appreciated; when the press and the pulpit take them up for analyses; when they become the topic of exchange, the counting house, the factory and the home, they frequently produce convulsions in the body politic the effects of which are felt for years after.

Ever since the great tariff campaign of 1840, the people here have had such periods, and they are now called "educational" as contradistinction from the mere political and personal campaigns conducted during the intervals.

The fathers of the republic, nearly all of them, were sincere students of the economic laws and phenomena, and the speeches in the Constitutional Convention as well as in the writings and correspondence of Jefferson and Paine and Hamilton and Franklin, the great quartet, all attest to the wonderful fascination of the subject.

Ever since the close of the Civil War, which, in addition to the revolution it produced in our fiscal system and the changed relations between the workmen and capitalist consequent upon the enlarged scope of government, changed a nation of slaves within the nation into a nation of free workingmen, who are now part of the nation, the problems of political and social economy have assumed forms never before met under similar conditions by the students and the philosophers who observed their operations and effects.

Many economical laws were found to be naturally obsolete or inoperative and new laws were evolved by the action of new forces and new phenomena, and from within this economical nebula we are gradually finding means and ways in the direction of a new order of things that, if permitted to qualify before the people, will solve many of the most intricate questions that now engage us in the practical walks of life and government.

But we here are not only affected by the action of internecine forces, for this country has become the home of foreign peoples who have brought to it the accumulated action of the economic laws of centuries totally divergent and inapplicable to our conditions, and in the effort at assimilation concussions have occurred, the effects of which are frequently distressingly apparent in the temporary disruption of relations between the various elements that constitute the great industrial body of the nation.

To institute new laws which are to regulate the action of these elements has become the greatest and most sublime duty of the thinking portion of the race, and it is, therefore, here in this country that the social problem is to face the most severe test.

So important has this question become that the study of economic and social science now occupies an exalted place in the curriculum of the great seats of learning here, and many are the theoretical students and adepts who are at present engaged in proposing and propounding new and interesting means to secure a favorable adjustment of these affairs in our economy. There are also a few men among who, in addition to their theoretical studies of this alluring subject, have made practical tests at the risk of affecting their own future, and whose work has in consequence assumed national importance. In the very trade represented by this paper is a man who is at work with the practical solution of an economic problem that has attracted the attention of every student and investigator of the subject here, and has even induced a foreign Government to ask him to participate in displaying the result of his labors and practical test in Europe.

We refer to Mr. Alfred Dolge and the tabulated exhibition of his system of profit sharing, or, as he properly calls it, "just distribution of earnings," at the Paris Exposi-

tion. In connection with the tables exhibited by him, a work on the subject has been issued in the English, German and French languages, a copy of which is now before us and is the subject of this article. To every manufacturer or person who controls the destiny of working or laboring men, a copy of this book seems to us indispensable—indispensable because it not only illustrates the nature of the theories of a keen student and man who has made the deepest researches into the problem of capital and labor, but especially indispensable because it shows the result of the practical application of his theory right here in the midst of us at times when the exercise of new theories was especially dangerous.

The theorem upon which Mr. Dolge bases his principle is compressed in this proposition:

There is no doubt in my mind that manufacturers will eventually make all their employé partners in the business, so to say, as there is undoubtedly something wrong at present in the relation of capital to labor. In many instances capitalists enrich themselves immeasurably at the expense of labor. It would certainly be welcomed by the majority of the American people if a plan could be devised, just for both sides, whereby labor will get its rightful proportions of the earnings of a business.

And it is in the elaboration of such a plan, perfectly just for both sides, that Mr. Dolge has been laboring with enthusiasm and intelligence to lay before scientists and scholars who are about to assemble in Paris to analyze the theory of "profit sharing" the practical results of his system, a system which will be known as the "System of Alfred Dolge, of Dolgeville."

The work we refer to is divided into chapters, giving, besides the story of Mr. Dolge's life and the origin and history of Dolgeville, as well as details of his successes in his particular line of industry, a résumé of the system of the distribution of earnings at the Dolgeville factories. This includes a complete explanation of the Dolge system as it is crystallized at Dolgeville, together with its variety of benefits, such as remuneration, pension, life insurance, mutual aid association, school society, club house and parks for workingmen, and opportunities to purchase houses on easy payments. Another chapter embraces Mr. Dolge's letter to the president of the American Social Science Association, in which he proves that "profit sharing," as it is called, is a misnomer, and that it should be entitled, as he entitles it, "a just distribution of earnings." Then follow a large number of addresses and speeches to his employés, which for versatility are seldom equaled in this particularly difficult field of social science, and certainly have never been excelled.

Of inestimable value for practical study is a comparative table worked out on the basis of reliable statistics, which we append, and which shows that Mr. Dolge pays higher rates of wages to his employés than those paid by manufacturers in England, France, Germany and even here, and that whatever he pays them in "profit sharing" is in addition to the wages they earn.

TABLES OF COMPARATIVE EARNINGS PER YEAR IN DOLLARS.

	No. 1.	No. 2.	No. 3.	No. 4.	
	Dolge.	Mass.	England.	France.	Germany.
Hours work per week ...	50	60	56	72	76
Wool carders	684	422	360	231	200
Fullers	474	307	276	174	145
Finishers	450	376	312	225	140
Hammer coverers	708
Machinists	718	671	384	260	175
Dyers	474	442	264	225	147
Wool sorters	490	461	288	231	160
Laborers	473	429	240	210	145
MECHANICS.					
Average yearly earnings.					
Plumbers.....\$600					
Carpenters..... 450					
Shoemakers..... 555					
Cutters..... 480					
Machine hands 477					
Glue rs .. 510	Avg. 550	517	320	245	195
Turners..... 675					
Tool makers..... 660					
Molders..... 560					
Sawyers..... 525					
Cabinetmakers 543					
\$6,046)					

These tables show that the wages in the Dolgeville factories are 15 per cent. higher than those paid in the Massachusetts factories, 75 per cent. higher than those paid in the English factories, 138 per cent. higher than those paid in the French and 227 per cent. higher than those paid in the German factories.

1. Report of Carrol D. Wright, Commissioner of Labor, 1881.
2. Report of Parliament, 1883.
3. Report of United States Consul General Walker, 1885.
4. Report of United States Consul Dubois, 1881.

This is one of the most important of all the demonstrations in the work, and gives at a glance an idea of the result of the Dolge system. If the hours of labor in France and Germany were taken into consideration in averaging, the result would be still more favorable to Mr. Dolge. As it is, this table will produce unusual

comment in Paris and at the Profit Sharing Congress to be held next month.

Further on the work shows Mr. Dolge's magnificent mental equipment as elucidated in his views on the eight hour system, on the value to the manufacturer of a pension fund for his workpeople, on physical training, on reciprocity between men, on the Knights of Labor, on Socialism, on the tariff, on the theories of Henry George, on protection and free trade, on the equalization of wages, on the purchase of votes, on high license, and especially on education.

Our readers cannot form any estimate of the enormous amount of work and quality of the work accomplished by Mr. Dolge unless they read the book we refer to, but they can realize from the great variety of subjects treated by him and referred to above that Mr. Dolge has accomplished a task vouchsafed to a very limited number of men in these active days, especially men who have within the time also reared such an industrial enterprise as Dolgeville and its outlying dependencies. The book must be studied.

There is no doubt that some of Mr. Dolge's theories and remedies for current evils will be thoroughly investigated during the Paris Exposition and the session of the committees who have charge of the "profit sharing," and who will issue their report on it.

To show that Mr. Dolge has remedies we will quote from his speech on "Education" one paragraph which covers a field as broad as the land itself and offers the best solution for the whole future of the race. The speech was delivered by Mr. Dolge October 18, 1887, and the paragraph we refer to reads:

The future of this great country, the inviolability of our free and liberal institutions, can be guarded only by a rising generation which, by means of a most excellent education, will not alone keep that unruly element in check, but raise it up, elevate it, so that it will generate good and useful citizens of our great republic—citizens able to analyze and understandingly resist the false teachings of the adventurous agitators and revolutionists. Better than standing armies, better than iron laws, which would not be consistent with the liberty breathing spirit of our Constitution; better than laws restricting emigration, which is needed to develop our great South and West; better than anything that our law makers can devise, will be the education of our rising generation and the building of the school houses even in the remotest corners of our great country; for then the theorist, demagogue or glib tongued agitator will everywhere be confronted by audiences who have been educated to think for themselves.

BRIGGS-DITSON.

AFTER a series of negotiations the firm of C. H. Ditson & Co., New York, have made arrangements with Messrs. C. C. Briggs & Co., of Boston, to represent the Briggs piano in this city, and the first shipment of these instruments has arrived. This is one of the most important deals in the long string of transactions that resulted from the sudden incursion of retail piano warerooms into Fifth-ave., and the decision of the Ditsons to take the Briggs piano is a step of vast importance, as it gives a prominent position in this city to another meritorious Boston piano.

Messrs. Briggs rank among the liberal and progressive Boston piano manufacturers, who have made it an object of the very first importance to produce an attractive musical instrument that would sell on the strength of its inherent qualities. They have never ceased with experiments, and the consequent improvements in their pianos have been the subject of highly flattering recognitions from their agents and musicians all over the country. Necessarily their business constantly increased.

Years ago THE MUSICAL COURIER foresaw all this, and said so, for we have observed the progressive steps of the firm and have been recording them for nearly 10 years with synchronical regularity. A large business will be done in this city and vicinity by Messrs. C. H. Ditson & Co. with the Briggs piano.

NEW TRUSTEE AT WEBER'S.

YESTERDAY was the day set for the final execution of the papers and the transfer of the trusteeship of the estate of Albert Weber from James C. Holden, former trustee, to Mr. William Foster, who is the new trustee, having qualified according to law. Mr. Foster, who has been for years with Wm. K. Jessup & Co., and subsequently with Field, Lindley & Co., did not deem it proper to say anything in reference to his new position pending the transfer of papers. He will enter upon his active duties to-day.

GERMAN PIANOS.

A Manufacturer, of Stuttgart (Germany), doing a large export trade in first-class Pianos which have stood the test in all climates, desires to establish Agencies in the United States. Sample instrument shown and correspondence solicited by

OTTO VOGEL, 9 Murray Street, New York.

SWICK BURNED OUT.

The Factory of Herlich & Co., at Paterson, Entirely Destroyed.

WAS NOT INSURED FOR MUCH.

Curious Comments of Paterson Daily Papers.

IT SEEMS THAT SWICK WAS ONCE CHARGED WITH ARSON.

Swick Lied Up to the End.

WHEN John J. Swick wrote to THE MUSICAL COURIER on May 24 that he had organized a stock company he lied, and did so intentionally, and the lie was discovered by means of the developments that have come to the surface since the destruction of his factory by fire early last Friday morning.

The Paterson "Daily Press" of Friday gives the following account of the conflagration:

The Fire.

The Herlich & Co.'s piano factory, at the east side, was at midnight last night totally destroyed by fire and about — employees are thrown out of work. This is an item of news that Paterson reporters have been expecting ever since the factory was erected to be called upon some day to write up. Newspaper men are not the only ones that have been anticipating a blaze at this place, but citizens generally have been expecting to see it go up in smoke some day and burn to the ground. These expectations were based on the light and inflammable character of the building and also the inflammable materials that would have to be brought into play in the construction of pianos in the way of well seasoned woods and oils and varnishes with which pianos have to be finished.

Shortly before 12 o'clock fire was discovered in the third story of the building, in the northern end, and a telephone message was sent to the house of Engine No. 1 for the steamer. This message was sent from a residence nearby, and later an alarm was sent out from Box 36. There was some delay in the firemen's getting to the fire on account of a confused ringing of the bells. As was expected, the fire swept through the factory rapidly, and it was not long before the whole place was a seething furnace, and the heat from it is described as being so intense that the firemen were driven off.

When the fire was discovered the appliances at hand in the factory were brought into use. They consisted of buckets filled with water and hand grenades. Twenty or 30 of the latter were thrown into the flames, but were absolutely useless. Some refused to break, while those that did made no impression on the flames whatever. On each floor of the factory were casks of water and buckets, and these were used, but the fire being in that part of the building where the finishing and polishing were done it had plenty of excellently prepared material to feed on, and it spread with frightful rapidity, sending out a heat that was unendurable for a great distance. The men were speedily driven out of the third story. In another part of this story the varnishing is done, and when the flames reached this department explosion after explosion was heard, and it made those about the place exceedingly timid about getting too close to the fire, as it was not known what would occur next. The explosions were caused by the bursting of cans of varnish, &c. The heat was terrific when the flames reached the varnish and paint, and houses a block and a half away were blistered and heated so that it was impossible to bear the hand on the weather boards. The fire soon made its way to the second story, where plenty of fuel was found, for it was in this part of the building that the cases, actions and bellies were made. These are all made of seasoned wood, so that the flames had good dry material to feed on.

On this floor, finished, with the exception of varnishing and polishing, were about 50 piano cases and a large number of actions ready to be transferred to the floor above, to be varnished and polished. There were a large number of cases on the floor above in the process of polishing. On the first floor the actions and bellies were put into the pianos, and here the tuning and other work was done getting them ready for shipment. There were 20 pianos in a complete state on this

floor ready to be shipped. Twelve of these were saved by Messrs. George Stinson, Eugene Paige and other neighbors, who worked most energetically in saving what property they could. More pianos would have been saved, they say, had not the stoop in front of the main entrance broken down, so that it was with difficulty that they could get in the place. Several pianos were got out of windows after this, and it was only when the heat became too intense that the volunteers desisted from further work and retreated to a cooler spot.

The water that was thrown into the building did not seem to make any impression on the flames whatever, and all that remains to-day of the once prosperous factory are a few charred timbers, the foundation and a tall chimney stack. A two story and French roof dwelling house next to the factory was also destroyed. This house was occupied by Mr. John J. Swick's parents. Willing volunteers carried out every article of furniture that was in this house, even to removing the carpets, for they saw at an early stage of the fire that the dwelling was doomed. The furniture was carried some distance away from the fire, but the heat was such that it blistered the varnish. Messrs. John J. and Henry Swick had a furnished room in the factory and slept there. All that they managed to save from their room was a parrot and a pet monkey. The firemen worked with a will, but were handicapped by a lack of water.

The firemen say they never had a hotter fire to contend with. The men on the pipes could scarcely stand the heat and were compelled to throw off their rubber coats. They were also played on by each other to prevent their clothing from igniting from the heat. Some had their faces and hands scorched, while others had their whiskers curled by the heat.

The origin of the fire is not known, but it is presumed to have originated from the varnish in the polishing room. The loss to the Herlich Company is unusually severe, as there was no insurance whatever on the building or contents, and the loss on both is placed by Mr. John J. Swick, the superintendent, at between \$25,000 and \$35,000. The reason that there was no insurance on the factory was due to the high premium asked by some insurance companies, and the refusal of others to entertain any risks on the place whatever on account of its dangerous character and liability to catch fire. Some companies asked premiums as high as \$10 on the \$100, and this the Herlich Company felt that it could not afford to pay, being a young concern and working with limited capital.

Later.

When the fire of the Herlich Piano Factory occurred the statement was made that there was no insurance whatever on the building or stock. There must have been some mistake or false representation about this, for there certainly was insurance on the building. Just how much the insurance amounted to will probably be left for the courts to decide, as there is a question as to the validity of one of the policies. The insurance on the property was procured through Mr. E. J. Ackerman and Mr. George B. Pulver and amounts altogether to \$5,500.

It appears from the records in the county clerk's office that ex-Senator John Y. Dater, of Bergen County, holds a mortgage for \$6,400 on the property. Mr. Dater was certainly anxious to secure himself against loss by fire, as the ground on which the factory was erected was not worth the amount of the mortgage. He applied, through an agent, to a number of insurance agents in this city, but was refused, certain piano factories being considered extra hazardous risks by all insurance companies; some companies decline to give any insurance at all on such property.

Mr. E. J. Ackerman was finally applied to, and did his best to secure the insurance wanted. He placed \$1,500 in the Imperial, of London; \$500 in the People's, of Pittsburgh; \$500 in the People's, of New Hampshire; \$500 in the Spring Garden, of Philadelphia, and \$1,000 in the Underwriters, of New Hampshire. He also placed \$1,500 in the Dutchess on the dwelling and furniture. Shortly after these policies had been written the Imperial canceled its policy, and Mr. Ackerman placed \$1,500 in the Union Mutual, of Cincinnati. Some of the above companies are represented in Paterson by Mr. Pulver. The great trouble in locating the insurance on the building was caused by the very high rate asked by companies who were willing to take the risk.

It seems that the Union Mutual, of Cincinnati, objected to carrying the risk and a few days ago sent the firm a check for the amount of the policy, requesting the cancellation of the insurance and the return of the policy. None of the agents or brokers who procured the insurance were notified of this action of the company. The firm, while holding on to the check sent, declined to surrender the policy on the ground that the amount remitted was not sufficient and that a check is not a legal tender. Before the matter could be settled definitely the building burned to the ground. Of course it is a question whether this policy is worth anything, but it looks very much as if the company can be held responsible on the grounds on which the policy was retained. An endeavor to replace this insurance failed.

It will thus be seen that there is enough insurance on the property to secure Mr. Dater against loss.

The mortgage held by Mr. Dater is on record in the county clerk's office, where there is also another mortgage on record which has, however, been discharged. This mortgage contains a provision generally not found in mortgages. The

mortgage is given on the real estate occupied by the factory by Richard Swick and Hester Ann Swick to Horace Ladd, of Scranton, Luzerne County, Pa., on September 14, 1876, and is for \$2,000. The conditions of the mortgage are that John J. Swick shall appear in the courts of Luzerne County and answer a charge of arson which had been preferred against him, Mr. Ladd having gone his bail in the sum of \$2,000. The record does not show what became of this charge, but the mortgage was given to secure Mr. Ladd.

And thus ends one of the most outrageous stencil rackets ever maintained and advertised by the music trade press of this country. How contemptible this fellow Swick is is shown from the fact that only on May 24 he announced over his own signature that he had organized a stock company with \$50,000 capital, a statement absolutely false. The statements attributed to him in the above reports are also false.

It is also seen above that he was to appear in court on a charge of arson some years ago. And this is the man "boomed" by the stencil music trade editors! However, the set make a congenial crowd, and they naturally flock together like birds of a feather.

JOHNSTOWN PIANO MEN.

OUR advices about Johnstown tell a sad tale of suffering and loss at that ill-fated town. We are indebted to Mr. John W. Ebert, of Altoona, Pa., for our information as to details of the disaster as it affected the music trade men, and for an interesting account of his experiences as a rescuer. The daily newspaper reports have stated that Mr. G. W. Lockhart, the jeweler, who will be remembered as one of Johnstown's piano men of a few years ago, perished, and so did some of his family. Mr. Ebert sends us the following abridged account of the Lockhart family's fate:

G. W. Lockhart, the wealthy jeweler, who had a stock worth \$75,000 in his store on Main-st., met his fate rather peculiarly. He was dragged over the awning into a room on the second floor, where he fainted. His son, daughter-in-law and grandson were in the room. They were trying to revive him when the wall fell in, crushing Mr. Lockhart and bearing him through the floor. Next moment the son's young wife met the same fate. The son grasped his boy, and both got to a place of safety, followed by the family dog.

Among the piano men who suffered most severely was Mr. S. M. Jones, a brother of the Jones Brothers, of Altoona, the successors of Mr. Ebert, of that place. Here is his sad case as told in a local paper:

Strong men wept as S. M. Jones, who was rescued, told how he lost his home and family. Two weeks before the flood he came to Johnstown from Cumberland, Md., with his wife and only child, a bright boy of six summers. When the crash occurred the three managed to get on the roof of their house, which floated off. The building parted and Mrs. Jones sank to rise no more. The father clutched his boy firmly, but a furious shock tore the little fellow from his arms. As he disappeared in the surging torrent, the dear child raised his face a single instant and murmured, "Good-bye, papa!" Imagine an incident like this in your own case! Is it surprising that the stricken husband and father should have a careworn expression he will carry to the grave?

Mr. Jones had bought out a piano and organ dealer at Johnstown only three or four weeks ago.

Mr. Thomas Morgan, a sub-agent of S. Hamilton, of Pittsburgh, Pa., is reported among the missing up to the latest news obtainable.

Mr. F. S. Malloy was endeavoring to save his stock from the overflow of the river about Johnstown when he was warned of the breaking of the South Fork Dam. He simply said that he had heard such stories before, and refused to heed the warning. He and his family are numbered among the lost. Where his store and residence stood is now a pool of water.

Mr. Ed. Hohman and wife are among the survivors. The fate of the rest of his family is not yet known to us.

Other dealers at Johnstown are not registered among the fortunate ones, so we must conclude that they are dead.

Mr. Frank Johnson, of the former firm of Johnson & Avery, of Titusville, Pa., is reported killed.

Mr. P. H. Weaver, a brother of Mrs. Belle Cole, was drowned.

The losses at such points as Tyrone, Huntingdon, Petersburg, &c., cannot yet be calculated.

The principal victims of Johnstown, so far as money and stock are concerned, are the Pittsburgh houses, most of whom had branches at Johnstown. The extent of their losses is not yet definitely known, but is reported to be large.

NEWS was received on Monday of the safe arrival at Antwerp of Mr. Chas. H. Steinway and family and Mr. Henry W. T. Steinway.

READERS interested in the former libel case instituted against THE MUSICAL COURIER should read the editorials on the second page of this paper entitled "Ad Rem, Mr. Schwab."

STENCIL QUESTION.

THE following letter is deserving of a reply through the columns of this paper:

Editors Musical Courier:

DUNKIRK, June 8, 1889.

If it is not trespassing too much on your time, I would like to ask for information about the organ sent out by Cornish & Co., Washington, N. J. Two parties living near here have sent for two of those organs, to be sent on 10 days' approval and returned if not satisfactory. What I would like to know is if these organs are made by Cornish & Co., or are they stencil instruments, and does the law as quoted in THE MUSICAL COURIER on stencil instruments apply to the Cornish organs?

Any information you can give about them will be very thankfully received, and I think the parties will not purchase if they know that these are stencil organs.

Yours respectfully,

J. W. REID.

The multifarious conglomerations of the stencil are beautifully illustrated in the case of Cornish & Co. The firm has been engaged for years past in selling stencil pianos, called Cornish pianos, made here in New York, and they thus identified themselves thoroughly with the stencil. We have frequently suggested that there is no particular glory in that kind of business. It is perfectly natural to suppose that a firm which will sell stencil pianos will also make stencil organs, and as Cornish & Co. make organs it need not be incompatible for them to make stencil organs for stencilers, or, on the other hand, buy organs and stencil their names upon them, as they do with the pianos they sell.

It is therefore advisable for persons who are about to purchase organs to purchase them only from firms who are absolutely not identified with the stencil, and there are a number of such firms making organs in this country at the present time.

CIRCULAR OF A DEALER.

HOW TO SECURE SUCCESS

IN THE

Piano and Organ Business

Where Money is the Chief End.

BE plausible and smooth in speech and manners. Get the good will of those teachers and influential people who are willing to work for money chiefly, and offer a large commission if necessary for help to sell. Say nothing against competitors who sell poor instruments for good ones. No matter if the people are deceived and defrauded. What is that to you? Keep the masses ignorant and you will make more money by so doing.

Control instruments of low cost, that have handsome, even gaudy, cases and appear to admire them yourself whether you do or not, and SHOVE them into every house you can. The tone, wear and standing in tune are not very important. Do not hesitate to warrant the instrument five or seven YEARS to hold its tune and tone. People will never noise it around if it proves poor, as they do not care to let others know they were "taken in."

It is important to hold and advertise one of the premium pianos of 10 years ago when few choice instruments were made, and when grands and squares were the standard, now the upright takes the place of the square. The conservative people do not know that there are a dozen as good uprights today.

Also get the agency of makes where one or two styles are good (whether piano or organ) that will take the CURSE off the poor, cheap styles. Sell the good ones to the leading people if you can. They will recommend the make. Then you can sell the cheap styles to the poor people at large for BIG PROFITS. They won't know the difference now, perhaps never. Speak of standard choice makes as just as cheap

instruments as others, and end by offering your cheap instruments (claiming them to be just as good or better) for a little less.

Get some of the good instruments and have them "TAMPERED WITH" so as to sound badly and show them beside yours. It will change someone's mind and you will make sales on the strength of it. If you are smart you can make.

HEAPS OF MONEY.

The above is recommended by some of my many friends, who say I CANNOT SUCCEED unless I deal this way. That others do, and I must. My reply was, and is, NEVER! I have thus far believed in a life of Integrity and honor, and I Prefer "a GOOD NAME."

WHY

cannot the Piano and Organ business be conducted on a legitimate basis, the same as any other business? Because comparatively few people know a good piano when they see one, and can easily be imposed upon by anyone who, through ignorance or willful intent, sells instruments which are certainly second and third grade goods, for first-class instruments, and get FIRST-CLASS PRICES.

In any other business the value of the goods is well known, and if a person is once cheated he will take care that it does not occur again.

In the Piano trade a man buys an instrument, usually, but once in a lifetime. If he is imposed upon or cheated his pride keeps him from advertising the fact, and so the thing is allowed to go on.

MR. JOHN E. HALL, Western representative of THE MUSICAL COURIER, left Chicago on Sunday night for an extended business trip through the whole North-western country, in the interests of this paper. Mr. Hall is one of the kind of men you hear from, and THE MUSICAL COURIER is going to print what he has to say.

THE business of Messrs. Behr Brothers & Co. is a striking illustration of what can be done by a firm of men who aim at constant improvement of their goods and conduct the manufacture and sale of the same on elevated principles of trade. But of all the surprises this firm has given the piano business and the music trade nothing equals the latest surprise in store, and that is the new parlor grand. The latest specimen we played on is a wonderfully fine instrument.

ONE of the meanest tricks a dealer can perpetrate is to show the wholesale prices quoted in letters and bills of a firm with which he has had business relations in the past, or from whom he has succeeded in securing quotations. It is, in fact, a reprehensible trick, and should be sufficient to single him out and publish him at large for the benefit of the whole trade. If this thing keeps up, the large houses will refuse to send written quotations, and will change their system of billing—which can be done.

WE have found in a foreign trade paper a new phrase, which, coming as it does at the opening of the warm season, is grateful in its novelty. An English firm, enjoying the euphonious title of Eungblut & Eungblut, advertise themselves as "piano manufacturers by steam power." We have piano manufacturers by appointment to H. R. H. So and So, and piano manufacturers by the indulgence of creditors, and there is still with us Brother Smith, who is piano manufacturer by the grace of God, and he also is a piano manufacturer "on easy payments," as is announced in his Fifth-ave. warerooms, but "piano manufacturers by steam power" is new to us—for which thanks.

AS one of our esteemed contemporaries of pugilistic proclivities was hard at work in a "mill" last week, it is most proper that he should train with "the Millers."

Trade Notes.

—Albert Krell, Jr., is the new superintendent of the factory of the Emerson Piano Company, Boston.

—Felix Kraemer, with Steinway & Sons, will leave for Europe on July 4, and expects to be back at his post about September 10.

—Seymour H. Rosenberg, of the B. Shoninger Company's New York branch, has just finished a good business trip through New York State.

—The L. Soule Piano and Organ Investment Company made a notable display in the 250th anniversary at Taunton Wednesday. They had a "float" on which was a feature that certainly drew attention, says the Brockton "Gazette."

—The employés in Hook & Hastings' organ factory at Weston, Mass., presented their retiring superintendent, Mr. Henry W. Bowen, with a handsome piano lamp last Friday. Mr. Bowen has been in the employ of the firm for over 25 years, and he has severed his connection with it to enter a new business.

\$2 BOARD COVER—\$1.75 PAPER COVER—Siegfried Hansing's work, "The Piano in its Relations to Acoustics." Printed in the German language only. A copy of this important book should be kept in every piano factory. Full of details on piano construction. For sale at the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A position by a competent foreign and American sheet music clerk. Six years' experience in this country; speaks German, French and English fluently and plays piano. Best references. Address, "Music Clerk," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

ROST'S DIRECTORY OF THE MUSIC TRADE.—Largest and most complete list of dealers, manufacturers, agents and musicians in the United States ever published. A necessary book for every person engaged in the music trade. Mailed on receipt of \$5 by H. A. Rost, 14 Frankfort-st., New York.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending March 31, 1888	\$138,430
" " " 31, 1889	123,867
Nine months ending March 31, 1888	1,422,786
" " " 31, 1889	1,370,555
Month ending April 30, 1888	146,182
" " " 30, 1889	100,403
Ten months ending April 30, 1888	1,568,972
" " " 30, 1889	1,462,942

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending March 31, 1888	734	\$45,961	40	\$13,470	\$10,157	\$69,588
Month ending March 31, 1889	1,080	85,949	41	15,677	10,494	112,120
Nine months ending March 31, 1888	6,649	437,568	480	153,917	91,053	682,528
Nine months ending March 31, 1889	8,673	537,493	443	146,714	91,053	775,222
Month ending April 30, 1888	913	61,427	55	17,929	8,086	87,442
Month ending April 30, 1889	648	50,966	42	14,010	10,292	75,268
Ten months ending April 30, 1888	7,542	498,995	535	171,916	99,139	770,055
Ten months ending April 30, 1889	9,321	588,389	485	160,724	101,377	850,490

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

PAUL G. MEHLIN & SONS,

MANUFACTURERS
OF

Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: NOS. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

CONTAINING THE FOLLOWING
*PATENTED*IMPROVEMENTS*:
Patent Grand Plate,
Grand Fall Board,
Piano Muffler,
Harmonic Scale,
Bessemer Steel Action Frame,
Endwood Bridge,
Touch Regulator,
Finger Guard
AND
IMPROVED CYLINDER TOP.

STOP IT, FISHER.

A. FISHER, of Cedar Rapids, Ia., is advertising pianos and organs for sale at retail prices with the intention of injuring the standing and reputation of the instruments. He has been purchasing pianos and organs from various sources and had them shipped to Cedar Rapids in order to advertise these instruments against the regular agents in Cedar Rapids. The instruments he offers are not new; that is, they are not from the factories direct, as the pianos offered for sale by the regular agents are. It is the same with the organs; they are also stock worn or have probably been in use and are offered against new, straight goods from the factories.

No warranty can be given by Fisher, and the manufacturers should at once advertise in the Cedar Rapids papers that they refuse to recognize any warranty of their pianos sold by Fisher, who is not their agent.

The firms whose instruments Fisher is advertising at prices at which no regular agent can furnish them are:

Behr Brothers & Co.
New England Organ Company.
Baus & Co.
Story & Clark Organ Company.
Lindeman & Sons.
Loring & Blake Organ Company.
Schubert Piano Company.
Estey Organ Company.

Mr. H. C. Waite is the regular agent of these instruments in Cedar Rapids, and the only one who can guarantee the goods. The goods offered by Fisher are irregular, may have been damaged, are not direct from the factory and will not be warranted by the manufacturers.

Some correspondence recently published in the Cedar Rapids "Evening Gazette" may help intending purchasers to understand that the above named instruments should be purchased only from Mr. Waite:

NEW YORK, May 27.

H. C. Waite, Esq., Cedar Rapids, Ia.:

Dear Sir—Your favor of May 24 at hand, and contents noted with some surprise. We have not sold any pianos in Cedar Rapids except to you, and how anyone else can have our goods for sale there is beyond our comprehension. You are at liberty to make any use you please of this letter in connection with this matter.

Yours very truly,

SCHUBERT PIANO COMPANY,
PETER DUFFY, President.

NEW YORK, May 28.

To whom it may concern:

We have recently learned that A. A. Fisher, of Cedar Rapids, Ia., is advertising Baus & Co.'s pianos for sale.

We wish to state to the public in general, that if Mr. Fisher claims to have ever bought a piano of our house, he is a liar, pure and simple.

BAUS & CO.

WORCESTER, MASS., May 27, 1889.

Mr. H. C. Waite, Cedar Rapids, Ia.:

Dear Sir—In reply to your favor of the 24th, would say that we have shipped no organs to Fisher, nor to anybody in Cedar Rapids except yourself. We also wish to say further that Mr. Fisher is not our agent. We are not responsible for what he does or says, and if he has any of our organs he has obtained them surreptitiously, and we repudiate the same. We will not warrant the organs, nor hold ourselves responsible for them, as we would for organs that were purchased in a legitimate manner from us or our accredited agents. Whoever buys them does so at their own risk, and you are at liberty to use this statement in any way that you see fit. From what we have heard of the competition in your city we were prepared for almost anything, but hardly thought that any man would descend to such trickery as this.

Of course if they have gone so far as to buy these organs to try to injure your business, they will sell them at any price that they may choose, even though it is less than the organ cost them.

Yours very truly,

THE LORING & BLAKE ORGAN COMPANY,
JAS. B. WOODFORD, Secretary.

NEW YORK, May 31.

H. C. Waite, Cedar Rapids, Ia.:

DEAR SIR—Your favor of the 27th came duly to hand and we have carefully noted its contents. In answer we would state we have not sold any pianos to A. A. Fisher or the Kimball Company, and we have no idea where they procured them. Of course no one is authorized to offer our pianos for sale or in any way represent us in your locality but your house. If you could in any way procure us the numbers of the pianos mentioned, we may be able to trace them and know better where to place the trickery. Hoping to hear further from you, we remain, yours respectfully,

LINDEMAN & SONS.

CHICAGO, May 28.

H. C. Waite, Esq., Cedar Rapids, Ia.:

DEAR SIR—In regard to Mr. Fisher selling our organs at Cedar Rapids, will say that he has never purchased a dollar's worth of goods from us, nor could he under any consideration.

A person that uses such methods in the conduct of business as he does we do not wish to put ourselves on a level with, as we know all fair minded people would be disgusted with such proceedings and we do not think that the class of people who purchase organs would purchase from such a dealer.

Yours very truly,

STORY & CLARK ORGAN COMPANY.

A CARD.

NEW YORK, May 31.

We desire to once more state to the public of Cedar Rapids, Ia., the following facts:

1. Mr. (?) A. A. Fisher lies in advertising "Baus" pianos fresh and new from the factory for sale by him. We have never sold him a piano, Mr. H. C. Waite being our lawful agent in Cedar Rapids.

2. Our pianos cannot be purchased from us at anything near the price

he quotes. He probably bought one or two second-hand pianos and fixed them up, trying to deceive the public and injure Mr. Waite.

3. We will not be responsible for a piano bearing our name and purchased from A. A. Fisher, for any man mean enough to stoop to such detestable methods would not, in our judgment, hesitate to injure the instrument.

(Signed)

BAUS & CO.

BOSTON, MASS., U. S. A., June 1, 1889.

To whom it may concern:

Having recently seen advertisements emanating from some unprincipled parties, claiming that they could sell our organs at prices far less than they can be legitimately furnished, we want it clearly understood that H. C. Waite is our only duly authorized agent for Cedar Rapids and surrounding country, and we will not be in any way held responsible for the guarantees on any goods clandestinely obtained or sold by anyone else than the above Mr. H. C. Waite; and as a reason for the above we believe that parties resorting to such measures would not hesitate to injure our goods to meet their own dishonest ends.

THE NEW ENGLAND ORGAN COMPANY,
BOSTON, MASS.

Fisher does not seem to appreciate the fact that he is involving the name of the Kimball Company in the disreputable business he is engaged in. In all probability they cannot control him, but it is the duty of the music trade papers to denounce transactions of the kind. Mr. Fisher should be made to stop these advertisements, and if he does not the manufacturers can combine and secure an attorney in Cedar Rapids and sue him at once for damaging their trade marks and reputations.

There is good, sound law in Iowa for just such emergencies. Fisher secured the Baus piano through E. G. Newell & Co., of Chicago, and the Lindeman piano through Gerber & Gram, of Milwaukee.

PIANOS IN WATER AND FIRE.

OUR latest information from Williamsport, Pa., shows that the losses to piano and organ houses there by the recent floods amount to at least \$65,000. D. S. Andrus & Co. write us that they had 8 feet of water in their store, and that they estimate their loss at \$50,000, which makes them the heaviest sufferers in the music business at that place.

Mr. S. Q. Mingle places his loss at \$9,000, and adds that he hopes to rescue some of his instruments and to have them repaired, which he expects will somewhat reduce this amount.

Messrs. Mitchell, Young & Co. write that they saved their stock in store, but will lose heavily on goods out on lease, rent, approval, &c., within their territory, particularly at Lock Haven. They cannot yet state their actual loss, but it is estimated at \$3,000 to \$5,000.

Other losses at Williamsport are Fisk, Krimm & Co., \$2,000, and A. Eschenbach, \$1,000.

D. S. Andrus & Co. say that, outside of the goods in stock, fully 500 pianos and organs in Williamsport are total wrecks, while at Jersey Shore, Pa., everything is gone. All of the Williamsport firms write us that they are hopeful and will continue as usual. Andrus & Co. expect an entire new stock within a few days, and the others are determined to make unusual exertions to cover their misfortunes.

At Milton, Pa., a few miles from Williamsport, the J. R. Smith & Co. stock is reported to us as entirely ruined, and while no definite figure is yet mentioned, it is expected to be very heavy.

Mr. Stack, of Messrs. C. Bruno & Son, was caught at Williamsport by the flood, and was compelled to remain there for a week, in which time he made himself very popular with the trade.

From Elmira, Mr. W. H. Longstreet writes to us that the water there came to within 1 inch of his store floor, but that he escaped damage, except from the flooding of his cellar. We understand that but few instruments in Elmira and immediate vicinity were injured, and these only in private houses near to the Chemung River. The Wilkesbarre, Pa., "Leader," of the 5th, states that "the piano repairers of Elmira are busy now fixing up the many instruments damaged by the recent flood up there." But as yet we have no direct information to corroborate this statement.

As to the possibility of repairing a piano that has been under water, it must depend altogether upon how long the instrument was submerged. Some of the best made that have had simply a ducking may be revived, but the average pianos, and all pianos that have remained under water for any length of time, are simply worthless. The only value left to them is the iron plate, which might be again used by the same manufacturer, if intact, but which may be best disposed of if sold as old iron. We notice that some dealers hope to resuscitate the least damaged ones, and letters are already coming to manufacturers asking what can be done and what the cost in such cases will be. For the benefit of such of our readers as have these water soaked instruments on their hands we would suggest that the iron plate be removed and that the remainder of the case be put over a

large hot fire—a fire so hot that the worthless hulk shall be entirely consumed.

In cases where a piano has not been soaked, but is simply wet through, the best thing to be done is to put it away until January or February next, or until the cold, dry weather comes, as it is not possible to judge of its true condition before the fires are started. An instrument that may be in a presentable condition now, and that is repaired and put in apparent good order during the summer months, is sure to be worthless next winter. As soon as the dry, cold days come the sounding board will dry up and split, the wrest plank will probably give out, the ivory and the sharps will drop off, and the chances are that the veneer will peel off, even if the case itself does not fall apart. The poor and cheap pianos are not worth house room from now till winter, while there is but one chance in a thousand for a well made, high priced one to prove itself worth the cost of repairs when kept until next year. If the dealers and retail holders will only realize this fact and will see how reasonable it is, they will save themselves annoyance and expense.

It is probably a fair estimate of the extent of the loss by flood and fire within the past fortnight to calculate that at least 2,000 pianos and organs have been destroyed in Pennsylvania, New York and at Seattle. Taking into consideration the destruction of small goods, also, and the losses consequent upon the suspension of business, &c., it is safe to say that from \$300,000 to \$400,000 would about cover the amount.

THE NEWS.

ASIDE from the eminence that THE MUSICAL COURIER enjoys as being the only trade paper edited by men who are qualified to express an opinion on a musical instrument; aside from the position which the paper has earned as a just monitor of the commercial movements and interests involved in the music trades; aside from the many other distinctive characteristics which have placed THE MUSICAL COURIER, as its very name indicates, in the lead of papers of its class, probably its distinguishing feature is its publication of live news of the day concerning the trade, not of news concerning matters in no wise connected with and of no interest to the clientele to whom it appeals.

Our first forms go to press on Monday, the remainder early on Tuesday, and all are in the mails on Tuesday night, so that we aim to have news of all events occurring up to Tuesday first mail.

Our city contemporaries go to press after they have read THE MUSICAL COURIER, and they are supposed to appear on Saturday. In addition to the news that they are thus enabled to copy from us, it sometimes happens that trade events of sufficient importance to be noticed in the daily papers occur between the time that we go to press and the time that they go to press. In this event they, of course, publish them in some form, and come out with a great bazoo about our not getting the news of events which take place after THE MUSICAL COURIER is printed, mailed and is rushing over the world.

THE MUSICAL COURIER is generally content to let its each issue speak for itself; but a contemporary took occasion in its issue of Saturday last to speak of a case of this sort, where they had from the daily papers news of transactions that took place after our paper was out and which they infer we must have known of before their occurrence. We thank them for this unintended compliment, but we are not in that kind of business; in our news department we record matters that have taken place, not supposititious, as does our contemporary in question. Now let us take up this week's MUSICAL COURIER and let us see what actual news we have in our trade department, news of events that occurred early enough for this same contemporary to have published last Saturday. Here it is:

Steinert wedding, which occurred on Thursday.

Herlich fire, which occurred early on Friday.

Weber, new trustee, announced on Thursday.

Ditson-Briggs deal, announced on Thursday.

Dolge profit sharing book, out on Wednesday.

Reports of Johnstown and Williamsport trade, obtainable at any time after Wednesday.

Death of Oscar Lafert (the most important personage in Continental music trade journalism) reported on Wednesday.

We will not speak of the many minor items to be found in this number, but only of the above more or less important events, which are the only important events that have taken place since our last issue. And we have done this, as we always do, without "two commis-

sioners on the road." THE MUSICAL COURIER has well defined and long established channels of information, and what we present to our readers this week is simply what we present every week, the news, the whole news, and that in cogent, readable form. The Saturday music trade papers should have had all this news, because it all transpired before Friday at 10 A. M., and we and others in the trade knew of it immediately.

Steinert-Shuman.

MR. ALEXANDER STEINERT, of the firm of M. Steinert & Sons, and head of the Boston branch, second son of M. Steinert, was married in Boston on Thursday evening, June 6, to Miss Bessie Shuman, the daughter of Abraham Shuman, at the residence of the bride's father in that city.

The local papers state that few weddings eclipsed this one either in the gorgeousness of the surroundings or the splendor of the decorations. Mr. and Mrs. A. Steinert departed for the Pacific Coast on a three months' trip. The "best man" of the groom was Henry Steinert, head of the Cincinnati branch house of the firm.

To Alexander Steinert much of the credit is due for the successful establishment and conduct of the Boston branch of the business, for he has been personally identified with his brother Frederick in the work in Boston, which has been particularly brilliant in comparison with that of certain older piano firms, who have, to some extent, been forced to the background by the Steinerts.

The following is a partial list of the guests, some of them very distinguished people, who were present:

Gov. and Mrs. Oliver Ames.	Maj. and Mrs. Geo. O. Carpenter.
Ex-Gov. and Mrs. Wm. Gaston.	Col. and Mrs. H. G. Parker.
Miss Gaston.	Maj. and Mrs. Geo. S. Merrill.
Ex-Gov. and Mrs. A. H. Rice.	Hon. and Mrs. Moody Merrill.
Gen. and Mrs. N. P. Banks.	Mr. and Mrs. G. Bement.
Hon. and Mrs. Leopold Morse.	Col. and Mrs. H. Rockwell.
Hon. and Mrs. P. A. Collins.	Col. and Mrs. A. N. Newman.
Mayor and Mrs. Thos. N. Hart.	Mr. and Mrs. George Makepiece.
Ex-Mayor and Mrs. Hugh O'Brien.	Towle.
Ex-Mayor Samuel A. Green.	Mr. and Mrs. J. Shepard, Jr., Providence.
Gen. and Mrs. John M. Corse.	Mr. John C. Paige.
Ex-Mayor and Mrs. A. P. Martin.	Mr. and Mrs. Hammerslough, New York.
Speaker and Mrs. W. E. Barrett.	Prof. and Mrs. M. Steinert, New Haven.
Mr. John Boyle O'Reilly.	Col. and Mrs. Chas. Weil.
Rev. and Mrs. S. C. Beach, Dedham.	Dr. and Mrs. D. W. Cheever.
Rev. and Mrs. M. J. Savage.	Miss Cheever.
Miss Savage.	Col. and Mrs. J. P. Jordan.
Rev. and Mrs. E. A. Horton.	Mr. and Mrs. Thos. Mack.
Mr. and Mrs. H. Staples Potter.	Mr. Henry Steinert, New Haven.
Hon. and Mrs. S. N. Aldrich, Marlborough.	Mr. and Mrs. C. W. Ernst.
Hon. John R. Murphy.	Col. Geo. H. Campbell.
Mr. and Mrs. Wallace F. Robinson.	Mr. and Mrs. Lewis Hecht.
Mr. and Mrs. Eben D. Jordan, Jr.	Miss Minnie Hecht.
Mr. and Mrs. W. W. Gooch.	Mr. and Mrs. Caleb Chase.
Mr. Geo. B. Nichols.	Mr. and Mrs. C. B. Gookin.
Hon. and Mrs. W. M. Osborne.	Mr. and Mrs. W. F. Titcomb.
Mr. and Mrs. L. Peckert.	Capt. and Mrs. John C. Wyman.
Mr. and Mrs. H. A. Pemberton.	Hon. and Mrs. Samuel Little.
Mr. and Mrs. Wm. Steinway, New York.	Hon. John E. Fitzgerald.
Mr. and Mrs. J. A. Tucker.	Capt. and Mrs. A. A. Folsom.
Mr. and Mrs. Josiah W. Hayden.	Hon. E. J. Hathorne.
Maj. and Mrs. C. W. Stevens.	Dr. J. G. Blake.
Mr. J. M. Herman.	Mr. and Mrs. J. Shepard.
Dr. and Mrs. J. F. Young.	Mrs. and Mrs. John Wales.
Hon. H. H. Sprague.	Mr. and Mrs. Isaac Wallach, New York.
Mr. and Mrs. R. M. Field.	Mr. Godfrey Morse.
Mr. and Mrs. O. H. Sampson.	Mr. and Mrs. W. F. Johnson.
Hon. and Mrs. Geo. G. Crocker.	Mr. Phineas Pierce.
Hon. and Mrs. P. Maguire.	Mr. and Mrs. C. Baerman.
Hon. and Mrs. Charles H. Allen.	Hon. A. E. Pillsbury.
Col. and Mrs. John McManus.	Mr. and Mrs. H. B. Jackson.
Providence.	Rev. and Mrs. S. Schindler.
Mr. and Mrs. S. Friedman.	Mr. and Mrs. O. E. Madden.
The Misses Friedman.	Mr. Jas. H. Freeland.
Hon. and Mrs. A. T. Whiting.	Mr. and Mrs. John J. Henry, Brookline.
Mr. and Mrs. S. B. Shoninger, New Haven.	Hon. P. H. Kendrick.
Mr. and Mrs. R. H. White.	Mr. and Mrs. Wm. H. Lee.
Mr. Peter White, Dublin, Ireland.	Mr. and Mrs. B. F. Larrabee.
Mr. and Mrs. Louis Keiffer.	Mr. and Mrs. F. M. Ames.
Mr. and Mrs. Edward Williams.	Mr. and Mrs. C. B. Ware, New London, Conn.
Hon. and Mrs. W. E. Russell.	Dr. and Mrs. G. W. Gay.
Hon. A. A. Ranney.	

The Frees Failure.

Editors Musical Courier:

TWO letters, written apparently by the same hand, in your last issue, one dated "On the Road," and the other "Fort Worth," are as clear as mud in their labored efforts to prove that makers and dealers who consign pianos are much more secure than those who sell them. They can be answered in the Quaker style, by asking a question or two. First—Why is it that some of the consignors are withdrawing? Second—What would they take for three-fourths of the notes (heaven save the mark!) they hold as collateral?

When one meets salaried men on the road whose sole business is going into the highways and byways hunting up consigned goods, renewing notes, &c., a fair judgment can be formed as to whether the thing will pay in the long run or not. It is still comparatively a new departure. It is easy to see why doubtful and dilatory customers will be more numerous under the consignment system than with legitimate traders. In the latter case the man who has his hard money invested will refuse suspicious trade, which the man of no capital will snap up so as to secure his commission. He sends on notes (such as they are) obtained from purchasers, to give a ship-shape appearance to the transaction, and perhaps "distance lends enchantment to the view" of the consignor; for who 2,000 miles off can tell whether the maker of a note is a cow puncher or a ranche proprietor? But let him try to realize on such notes, or let him foreclose, and he will find it a toss up between that sort of "security" and that offered by kite flyers, who, failing to make money honestly, fail to make it dishonestly.

The Congressman who frames an acceptable United States bankrupt law, and then has it passed, will be counted as a

benefactor of the age, for under the present system the smartest thief makes the biggest pile out of his too confiding creditors, while all honest men in the trade have to suffer for his misdeeds.

TRAVELER.

TEMPLE JUNCTION, Tex., May 31, 1889.

[We may as well state that the greatest opponents of the Lowell National Bankrupt law submitted to Congress a few years ago (session 1887 to 1888) were the members from the South. The influence of the Texas delegation alone would suffice to have such a law passed.—EDITORS MUSICAL COURIER.]

Piano Employ's Jubilant.

The piano employes assembled in Pythian Hall, Wells Memorial Building, almost to a man last Friday night, to learn something in relation to the strike of the piano polishers, varnishers and cleansers in the employ of Vose & Sons. The men were jubilant upon being informed that the pickets employed by the strikers to patrol the street in front of the factory who were arrested had been discharged by the court. The boycott placed upon Vose & Sons' pianos by the organized trades throughout the country was reported to be seriously affecting the firm's business. It was voted to more vigorously push the boycott, and continue it until a settlement was made with the firm.

The strike committee reported that but to of the locked out men were out of employment. The weekly strike assessment was paid in. Every piano worker on strike or locked out received his weekly stipend, and the treasurer reported that double the amount of strike funds needed had been paid to him by those at work for the past three weeks. The meeting broke up with three cheers for the boycott and the pickets. A circular letter explaining the attempt to have their pickets fined or sent to jail is, by direction of the meeting, to be sent by the boycott committee to every labor organization in America.

THE above is from the Boston "Herald" of Saturday. The boycott is considered an illegal, an unlawful course of action in many States, and its enforcement by organized labor at once insures the sympathy of the people for the firm or company who are made its subject, and workmen in this State have learned this lesson long ago. In addition to this effect, the boycott on the part of organized labor against one firm always becomes a medium of the most popular kind of advertising, and we now predict, if it will be kept up any length of time, there will be found piano purchasers who will look for Vose pianos just because Vose & Sons are the subjects of a boycott. Such is life in this beautiful land of liberty and freedom, which it is because every man is guaranteed the very rights Messrs. Vose & Sons propose to exercise without molestation. We want order and peace and sobriety and a respect for your neighbors' opinions, and, above all, the recognition of the same rights the law grants you, and, as Vose & Sons are not boycotting their former workmen, as they can go and seek work where they please without hindrance on the part of Vose & Sons, so must the former workmen of Vose & Sons permit the firm to transact their business without hindrance, without threat and without molestation.

That's the way things are run in this country, and don't you forget it!

Oscar Laffert.

WE find, according to the latest number of the Leipzig "Zeitschrift für Instrumentenbau," that Oscar Laffert, of Breslau, whose illness was announced some weeks ago, is dead, and from the same paper we gather the more important points of his life and activity in music trade journalism.

From Lichtenberg's musical establishment in Leipzig, where he was engaged as a young man, Laffert became bookkeeper in chief of the piano business of Julius Blüthner, where he subsequently became identified with the Kaps-Blüthner controversy regarding priority of claim in the Aliquot system, at that time used in the pianos of both firms, which controversy made him quite famous. It was always his intention to start a music trade paper, and he and his friend Mr. Paul De Wit, who was then with the publishing house of C. F. Kahnt, in Leipzig, started the "Zeitschrift," now Mr. De Wit's property, the first number appearing on October 1, 1880.

In the beginning this journalistic enterprise was viewed by the German piano manufacturers as a chimerical scheme, chiefly on account of Mr. Laffert's position at Blüthner's, but with his retirement from that position the paper found the obstacles removed, and Mr. Laffert went to Karlsruhe, where, in conjunction with Mr. H. Voegelin, a piano manufacturer, he opened a large musical establishment and piano warehouse.

Laffert, after laboring assiduously to build up the business, would have remained in Karlsruhe had he not been called to assume the place as director of the Apollo Piano Works at Dresden. He remained three years at the head of this establishment, and then resigned on account of disagreements with the board. When he accepted the position of director of the Apollo Company, his connection with the "Zeitschrift" closed, in accordance with notices published May 4, 1885.

Having been a tireless worker for many years without in-

terruption, and on account of the additional strain upon his nervous system caused by the responsibilities of the Apollo position, Laffert found his health giving way. He retired to the city of his birth, Breslau, where he established a piano and music business, representing the Blüthner pianos, but the disease wore upon him rapidly, and after having been placed in an asylum he endured his sufferings a few weeks only, as he died on May 17, not quite 40 years old.

He was a man of broad culture and was thoroughly posted on all the details of the piano business in Germany, in consequence of which his views and opinions had particular value.

Under his auspices the work on the piano written by Siegfried Hansing, who is the superintendent of the factory of Messrs. Behr Brothers & Co., and which was reviewed in these columns some months ago, was published.

J. M. Starr & Co.'s Donation.

THE Richmond, Ind., piano manufacturers, Messrs. James M. Starr & Co., have made a special donation, through their Pittsburgh agents, to the Johnstown Fund, as the following letter explains:

Messrs. Lechner & Schoenberger, 69 Fifth-ave., Pittsburgh, Pa.:

Feeling a great sympathy for the sufferers by the flood at Johnstown and vicinity, and with a desire to render our mite for their assistance, we authorize you to have sold at auction on your Board of Trade, or in such other manner or place as you may see proper, one of the best James M. Starr & Co. pianos which you have in stock, and apply the entire receipts from its sale to the fund for assisting the sufferers.

Please do this promptly as our agents.

Very truly,

JAMES M. STARR & CO.

RICHMOND, Ind., June 3, 1889.

The piano was put up at auction in the Chamber of Commerce, at Pittsburgh, last Thursday, and brought the handsome sum of \$500 net, which went toward the big fund for the unfortunate people of Johnstown.

Mr. Peek Writes Again.

NEW YORK, June 7, 1889.

Editors Musical Courier:

WE are in receipt of a letter from Messrs. Hickson & Perrine, Gainesville, Tex., stating that Professor Perrine has made the first sale of a piano in Oklahoma City, where one month ago there was not a single piano and now a city of 10,000. The instrument was a style 3 "Opera."

Yours truly,

PEEK & SON.

In Town Recently.

Mr. P. H. Powers, Mr. O. A. Kimball, Mr. Joseph Gramer

Mr. Edward Gramer, Emerson Piano Company, Boston.

George W. Lyons, of Lyons & Healy, Chicago.

James W. Vose, head of the Vose & Sons Piano Company, Boston.

Malcolm Love, Mr. Chamberlain, Waterloo Organ Company, Waterloo, N. Y.

George M. Guild, Boston, Mass.

D. H. Calder, Salt Lake City.

Mr. Crawford, of Smith & Nixon, Cincinnati.

Foster & Hennessy, Rochester, N. Y.

C. T. Sisson, of the Farrand & Votey Organ Company, Detroit.

C. W. Kennedy, Philadelphia.

C. L. Gorham, Worcester.

M. Steinert, New Haven.

F. Schraudenbeck, Morristown.

Frank Brown, of the Brown-Barron Company.

W. F. Boothe, of Philadelphia.

Wholesale Advice.

MR. G. WALDO SMITH, president of the Wholesale Grocers' Association of New York, has drawn up the following sage advice to dealers in regard to opening accounts:

"Do not trust a man who is unwilling to make a statement over his own signature.

"Do not trust a man starting anew in business who has not sufficient capital of his own to pay for his stock and fixtures.

"Do not trust a man who habitually and continually sells his goods for less than the average cost of doing business.

"Do not trust a man who drinks to excess.

"Do not trust a man who is a constant bettor on horse races or is a gambler.

"Do not trust a man who lives beyond his means.

"Do not trust a man for more than one-quarter of his visible assets.

"Do not trust a man who does business in his wife's name."

—Mr. Karl Fink has purchased land in Yonkers, N. Y., on which he will erect a handsome residence. It is immediately adjoining the beautiful place owned by Mr. Caspar Fechtler and near the summer residence of Mr. Nahum Stetson.

—Ex-Representative H. M. Cable (of Hyde Park, Mass.) has been elected vice-president of a newly organized firm of organ manufacturers at Chicago, and will leave Hyde Park for that place in a few days. He has resigned the secretaryship of the New England Commercial Travelers' Association, which he has very acceptably filled for several years. As soon as his real estate in this town is disposed of his family will remove to Chicago.—Boston "Herald."

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

BRANCH

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

ESTABLISHED 1853.



SYLVESTER TOWER.
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS.
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.
131 to 147 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.
Cambridgeport Mass.
BUT ONE GRADE AND THAT THE HIGHEST.

ALSO DEALER IN
PIANO & ORGAN TUNING

FRANCIS BACON

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PIANOS

ESTABLISHED 1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of
Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

THE COLBY PIANO CO.,

— MANUFACTURERS OF —

Grand and Upright Pianos,
ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.


Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 24 Union Square, New York.



ESTABLISHED 1837.


W^M Bourne & Son.



UPRIGHT PIANOS

666 WASHINGTON STREET
BOSTON

GOOD AGENTS WANTED.



BRADBURY'S PIANOS.
F. G. SMITH, Jr.
1171 Broadway,
Address all New York communications to the Manufacturer,
BROOKLYN, N. Y.

CHICAGO, ILL.,
310 State Street,
Address all New York communications to the Manufacturer,
BROOKLYN, N. Y.

BRADBURY MUSIC HALL,
290 & 292 Fulton St.,
BROOKLYN, N. Y.

THE WORLD OVER
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WEAVER ORGANS



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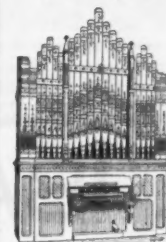
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CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, JUNE 8, 1889.

THE dealers are complaining a little of dull business, but we think, on the average, they haven't much cause for so doing. It is true that the business is somewhat irregular, but what they don't do one day is sure to be made up for by a larger business on some other day. Six pianos in one day was the record of one house this week, and that not one of the very largest concerns.

The Chicago Cottage Organ Company have moved their offices to 223 Wabash-ave., which premises they will also occupy as additional warerooms.

Mr. I. N. Camp goes East next week, and will spend a week with his father, now 88 years of age, on the old homestead in Vermont, which his father has occupied for over 65 years. This has been Mr. Camp's custom for 38 consecutive years.

The lines of goods settled upon by the Chicago Cottage Organ Company, in addition, of course, to those of their own production, are the Chickering, Colby, Schubert and C. A. Smith pianos.

The following is a list of the money collected for the Johnstown sufferers from the music trade of Chicago by Mr. A. G. Cone, treasurer of the W. W. Kimball Company. Same has been delivered to Mayor Cregier:

W. W. Kimball Company.....	\$100
Lyon & Healy.....	100
Chicago Cottage Organ Company.....	100
Estey & Camp.....	50
C. A. Smith & Co.....	50
Root & Sons Music Company.....	25
Mason & Hamlin Organ and Piano Company.....	25
Estate of A. Weber.....	25
Story & Clark.....	25
Adam Schaaf.....	25
S. Brainard's Sons.....	15
A. Reed & Sons.....	15
Chicago Music Company.....	10
Julius Bauer & Co.....	10
J. O. Twichell.....	10
B. Shoninger Company.....	10
Steger & Co.....	10
Haines Brothers.....	10
John A. Bryant.....	10
H. Branch.....	5
Total.....	\$630

There are something like 30 odd stores in the city of Chicago that sell pianos, from the largest dealers in the country to some of exceedingly small proportions. Among the whole number there is not a single house who have done as much for the time they have been in business, in comparison to the amount of capital started with, as the house of Steger & Co., and at the present time they can safely be ranked as one of the leading houses, with a large capital and credit second to none. The customer who comes in contact with Mr. Steger, other dealers find, is one upon whom a decided impression has been made, if, indeed, so much of an impression has not been made that the customers feel themselves irresistibly compelled to return and succumb to his persuasive man-

ner at last, if they were not secured at the first interview. Mr. Steger is always to be found at his post, and his customers are among the best in the city and neighborhood. The house are liberal advertisers, but are careful of the mediums they use. As the business grows in Chicago, which it is certainly doing at a rate equal to the general development, Messrs. Steger & Co. may be depended upon to get their full share of the increase. Messrs. Steger & Co. have ordered some foreign pianos as samples, and should the instruments prove to be satisfactory it may be safely said that the foreign piano will have a second representative in the city of Chicago.

The Schomacker Piano Company have in their new ware-rooms some dozen or so instruments.

Mr. George Greer, of Newcastle, Pa., who is reckoned one of the heavy dealers in that State, has been making a Western pleasure trip and stopped over in this city a day or so. Mr. Greer says business is fair in his locality.

Major Howes, of the Hallet & Davis Company, was also in town this week.

Those members of the music trade in this city who are interested in the game of baseball are congratulating themselves and each other on the fact that the Chicago won a game the other day.

An unusual feature of the renting business in the city this year is the fact that a very much larger proportion than is customary remains in the hands of the families hiring them. This is a good thing for the firms and a great relief to the ware-rooms, which are commonly badly crowded at this season.

Mr. W. W. Kimball will be at home to-morrow (Sunday).

Mr. Albert Weber paid a flying visit to the city last Monday and we understand it is his intention hereafter to do so once per month. The warerooms are being partially redecorated and the Weber pianos are sold so easily and rapidly that it is no unusual thing to see nearly every instrument marked with a "sold" ticket.

There is a young man in this city who hasn't found out that the Sterling piano is not a stenciled instrument. This same young man is a fine young fellow, and his youth and inexperience make his offense excusable, but he should study the files of THE MUSICAL COURIER and be careful not to make misstatements of facts, as such misstatements only work to his own disadvantage and in this particular case lost him the sale of a piano.

Messrs. Root & Sons, and also Messrs. Brainard's Sons, are altering the fronts of their respective establishments, and, judging from present appearances, both alterations will be great improvements.

Mr. Cavalli, the irrepressible representative of Mr. Alfred Dolge, is in town making the lives of manufacturers unhappy. Don't stock them too heavily, friend Cavalli!

—One of the best piano and organ salesmen in these United States is Bob O'Neil, with the St. Louis branch of the Jesse French Piano and Organ Company. He is bright, quick, intelligent, knows how to make friends, understands human nature and knows how to sell a piano. Bully for Bob!

—"We appreciate your valuable journal," write Messrs. M. R. Ramos & Co., of Richmond, Va., "and beg to say, since the Virginia Exposition our business has greatly increased. Our future prospects, we are glad to say, are the brightest; business still continues on the boom."

The Trade.

—J. G. Ramsdell, of Philadelphia, gave \$100 to the Philadelphia Johnstown relief fund.

—Valparaiso (Ind.) papers express great pleasure over securing the Heck violin factory.

—Edward McCammon, the Albany piano manufacturer has been on a Western business tour.

—Mr. A. A. Ashforth, of Chickering & Sons, sailed for Europe per the Gascogne on Saturday last.

—Brown & Simpson, Worcester, are making a very attractive style of uprights, those in mahogany finding rapid sale.

—Aaron Smith, formerly with W. F. Bissell, at Glens Falls, N. Y., now represents Piercy & Co., of Troy, in that town and vicinity.

—D. H. Baldwin & Co.'s Cincinnati house contributed \$100 to the Cincinnati Johnstown Relief Fund. R. Wurlitzer & Son contributed \$25.

—Mr. W. W. Kimball, Mrs. Kimball and Miss Eva Kimball, of Chicago, arrived here from Europe per the City of Paris on the 5th inst.

—The residence of F. L. Hastings, of Hook & Hastings, organ manufacturers, at Weston, Mass., was recently burglarized and valuables estimated at \$300 were taken by the thieves.

—Williams & Lucas, dealers in musical instruments, at Fall River, Mass., who recently failed, are trying to compromise with their creditors on 15 cents on the dollar. That's better than 14 cents.

—Among the Boston contributors to the Johnstown fund in Boston were Chickering & Sons, who gave \$200; employees of Chickering & Sons, \$300; Emerson Piano Company, \$50; Orpheus Musical Society, \$187. We have not seen the complete list.

—The Detroit "Free Press" says:

"The Farrand & Votey Organ Company has shipped this month a large consignment of organs to London, England, and two large orders to South Africa. This company has an order on their books which will be forwarded in a few days to Lisbon, Portugal.

—Among patents recently granted the following are of interest to the music trade:

To T. W. Tetley, for a music leaf turner, No. 403,792.

To W. H. Gilman, for mechanical musical instrument, No. 403,834.

To Paul G. Mehlin, for a piano plate, No. 406,583.

The Wilcox & White Organ Company have registered two trade marks on a reed organ, No. 16,624 and No. 16,625.

—The first piano operated directly by electricity heard in this city was listened to at the establishment of Mellor & Hoene yesterday. The instrument has the outward appearance of a handsome upright. Its interior arrangement includes a small electric motor, which operates a cylinder carrying perforated paper. The perforations permitting the current to pass to the action, the latter is operated as though by the hand of a human performer. By this means all other devices, such as springs or connection with the pedals, are dispensed with. Music of the most complex character, as well as the simplest melodies, is played in a less mechanical way than by any other method. The instrument is built by the Aeolian Organ Company. It is a complete piano as well for playing in the ordinary way.—Pittsburgh "Bulletin."

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and many others,

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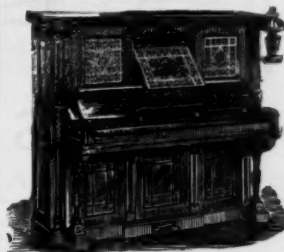
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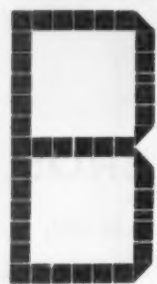
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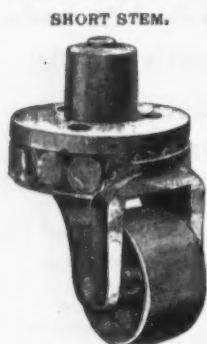
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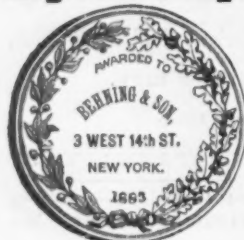
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